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THE ORIGIN OF RĀGA

A Short Historical Sketch of Indian Music

BY

Shripada Bandyopadhyaya, B. Mus

Head of the Music Department

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FOREWORD

I have great pleasure in introducing to the students of music and the music minded public this very interesting treatise on the "Origin of Rāga" by Mr. Shripada Bandyopadhyaya, Sangeet Visharad of the Marris College of Hindusthani Music.

The Art of music and dancing has now adequately impressed the public with their benevolent influence on the mind and body, so that an urgent demand has been created for books on the subject. This book fulfils its object admirably as regards the subject treated in it. It is the result of a deep and critical study of the available modern and ancient literature on "Rāgas" and their origin, on the part of the author, who is himself very well equipped with the knowledge of theory and practice of music and has had nearly ten years' experience of the work of educating people in music.

It is no wonder that he has made his mark in the field of music, a product, as he is, of the leading institution of music, namely, The All India Marris College of Hindusthani Music, Lucknow. He has ere now published two other interesting books, namely, "Sitar Marga" a text book on the Art of Sitar playing and "The

Music of India" besides a little pamphlet containing devotional songs set to music, all of which have engaged the attention of the public.

"The Origin of Rāga" is divided into three chapters followed by an appendix. The first two chapters deal with the age to age progress of the idea of the "Rāga" and the actual forms through which it has gone through during the ancient and medieval times while the third is devoted to the explanation of the forms of the "Rāgas" as they are practised and performed at present. It is thus a short historical sketch of our music, and written, as it is, in an easy style of expression, it has become a very handy and useful book of general knowledge of Indian music.

I am sure that "The Origin of Rāga" will be appreciated by the public and make the efforts of the author successful.

Rajabhaiya Poonchhawale, Sangeetacharya
Principal,

Madhave Sangeet Mahavidyalaya, Gwalior,

AND

Member of the Senate,

Bhatkhande University of Indian Music,
LUCKNOW.

Gwalior,
5th March 1946.

EXORDIUM

The tendency of all most all the modern civilised citizens of this country towards the Fine Arts and specially to music is very encouraging. The authorities of the different Boards of Education and of many other Universities have included music as a subject in the course of studies along with other subjects. Hence a dearth of good books on the various topics on the theory of the present day music is generally felt by almost every student, lovers of music and casual readers.

The present work, is such as treats the particular subject, namely, the "Rāga" and its origin in detail. A brief account of which had already been published in "NADA" a musical journal of the Bhatkhande University of Indian Music, Lucknow, in 1941, and was approved by Dr. S. N. Ratanjanker, the Chief Director of the said University, who, inspite of being in the midst of multifarious activities, has very kindly taken the trouble of going through the manuscripts of this little book to make it systematic and easy for the students as well as for the casual readers of Indian music. I can hardly express my obligations to a personality like him.

This book has purposely been written for the advanced students of music of the different Boards of Education and Universities in India. It provides almost all available information that is needed for the fulfilment of the inquisitiveness of the students of music and it also covers the whole theory of "Rāga". If it proves its usefulness among the student community nothing will give me more satisfaction.

I am glad to acknowledge my hearty thanks to Shriyut Rajabhaiyaji for writing the foreword and to my learned friend and colleague Mr. S. P. Sharma, M. A., for going through the scripts and proof of this little book.

Thanks are due to Dr. Motichand M. A., Ph. D. of the Prince of Wales Museum for his permission to reproduce the prints from the "Raga-Mala" Paintings which are added in this text and also to Mr. S. N. Sircar, M. A., Proprietor, Sircar Brothers, Delhi, for the interest he has taken in this work.

Shripada Bandyopadhyaya.

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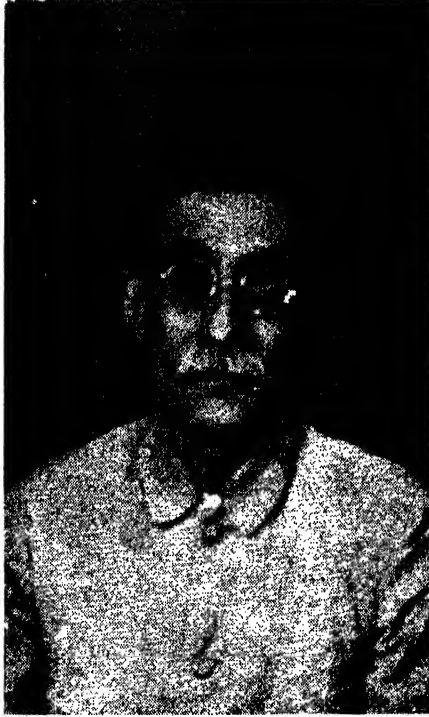


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8. Rāga Hindola.

ॐ

नादाध्वेस्तु परं पारं न जानाति सरस्वती ।
आद्यपि मञ्जनभयात्तुम्बं वहति वक्षसि ॥



Shriyut,

Pt. Vadi Lall Shiva Ram Sharma,

Sangeetacharya,

Born in 1882 A.D., Kali Wala Chowk, Vadnagar, Gujrat.

DEDICATED

TO

Shriyut

Pt. VADI LALL SHIVA RAM SHARMA,

Sangeetacharya.

THE ORIGIN OF RĀGA

Chapter I

Different Schools of Indian Music.

The music of different nations and different times varies according to the taste and likings of the people, but the fact cannot be denied that the common effect of music or the notes of a particular tune, melody or air is almost the same.

The musicians of a particular age stick, under ordinary circumstances, to the technique of that age. Unavoidable circumstances arise when a new age sets in with a new technique of music. Both these techniques old and new struggle for a while, after which the old dies and the new flourishes, till a still newer age brings with it its own newer technique to supplant it. In all these cases of succession, the struggle between the old and the new techniques lasts only during the transition period. It is the inevitable struggle that goes by the

name of “The conflict of musical views” which, in the nature of things does arise from time to time.

The voice is prior to the instruments. This is *Prima-Facie*. So probable that it can hardly be said to need proof. It is implied in the statement of Aristoxenus, that the natural laws of harmony cannot be deduced from musical instrument of any kind. Music has always been affected by the changes that have taken place in the country from time to time. Yet the fundamental principles are still almost the same as they were about a century before. The attention of the scholars of music of the day is drawn to the fact that the problem of the ancient Rāga-Rāgini system and classification of the Rāgas needs a detailed study and research.

A common opinion among the majority of the musicians, Hindu and Muslim both alike, is that the “Rāgas and Rāginis” are created by Gods and Goddesses. It is very difficult to say any thing definitely how far they are correct in their statement, which is more or less based upon the fanciful ideas of the authors of Purans and Upa-Purans. The following is an

interesting story quoted from “Adbhuta Rāmāyana” about Narada muni (sage) which is nothing but a constructive criticism to a real devotee of this art with a real appreciation.

“Once the great rishi (sage) Narada felt proud that he had mastered the art of music. Lord Vishnu, the omniscient, in order to curb his pride, took Narada along with him to visit the abode of the Gods in Heaven. They soon entered a spacious building in which, were numerous handsome men and young beautiful women—but all of them were weeping over their broken limbs. Vishnu stopped there and enquired of them the cause of their misery. The reply was that they were none but the “Rāgas and Rāginis” created by Maheshwara (Shiva) but while a rishi named Narada, ignorant of the science and the art of music and unskilled in performance, had sung recklessly and as a result, their features were distorted and their limbs broken. They also said that unless Shiva the master of this art sang them properly, there was no hope of their ever being restored to their proper forms. Narada was very much ashamed for his doings, so he knelt down with folded hands before Vishnu to apologise.”

It is found in the Hindu mythology that the different aspects of life and learnings are associated with different sages. It is quite natural, therefore, that the mythologists might have ascribed the origin of the art of music and dancing to some certain sage according to their own fancy. It is also said that Brahma is the creator of this universe. So it is but natural that the origin of music is direct from Him. He imparted this heavenly art to Shiva, Shiva delivered it to Saraswati, the Goddess of learning, Saraswati taught it to Narada and Narada on his part, taught this art to heavenly dancers—namely the “Apsaras”, “Gandharvas” and “Kinnaras”. These divinities are supposed to have taught this art to the great sages like Bharata, Hanuman, Narada and others, who were sent to this world as it were, to divulge it to the mortal beings of this earth. It is a Hindu conception that salvation can be attained through the practice of music, that is why it is said that to be a great musician, a man must live retired from the world like a Yogi. This opinion is undoubtedly influenced by a consideration of the lines of the ancient Rishis and Munis and is not perhaps without some foundation. It is also a fact that some

of the greatest poets used to retire to their favourite romantic beautiful spots in the woods from which they took inspiration to describe some very enchanting scenes.

The aid the painter derives from them is evident. It is not only the painter and the poet, however, that befriend such delightful places, the genius of music likewise inhabits there, and in a special manner patronises her votaries there. This opinion was also common with the Greeks, as it will appear from the passage quoted from Plato by Dr. Burney. "The grasshopper sings all summer without food, like those men who, dedicating themselves to music, forget the common concerns of life."

It has been traditionally held and also supported by some scholars of music that there were five different systems (Matas) or schools of music in ancient India. They are as follows :
1. Brahma Mata. 2. Shiva Mata. 3. Narada Mata. 4. Hanuman Mata and 5. Bharata Mata.

There is a great difference of opinion in this respect due to the absence of definite data either in the form of a written record or in that

of a musical composition. Some scholars of a later period say that Shiva Mata, Hanuman Mata and Bharata Mata were the three main schools of Indian music, whereas the others say that Shiva Mata, Narada Mata and Bharata Mata were current in ancient India and the rest acknowledge the following as the leading schools of music of the by-gone age, namely, Shiva Mata, Hanuman Mata, and Kallinath Mata. These are mere conjectures on the part of the scholars of those days.

The work by Brahma and Hanuman are not traceable. Whatever information regarding Shiva Mata, Narada Mata and Bharata Mata is available is more or less doubtful. To be on the safe side, it is better therefore to leave the matter untouched unless definite information can be gathered in support of them.

History is the weak spot in Indian literature and specially in that of music. It is in fact not existant. The lack of historical sense is so characteristic that the very chronological order of events in connection with the art and science of music is darkened by the shadow of this defect. Whatever information is available now-a-days is only through the Sanskrit

works by the various authors of different times and places.

The Music of the Vedic and Pauranic age.

For acquiring a general knowledge of the history of any branch of learning it is considered to be the best and easiest way to start from the very beginning, which may help the readers to form a chronological idea of the subject. The method of chanting of Sama Veda, which goes back to the Indo-Iranian age points to the fact that vocal music had, at that time, gone beyond the primitive stage. The hymns of the "Rik" and "Sama Veda" are the earliest examples, we have, of words set to music. In short, chanting of the Vedas was prevalent in India even from 2400 B. C., to the first century of the Christian era.

The Vedic literature shows a very wide variety of musical instruments—that were current then. The instruments of percussion were represented by the "Dundhubhi," "Bhumi Dundhubhi", "Adambara" and "Vanaspati". Stringed instruments were represented by "Kannada Veena", "Karkari" and 'Veena'. There were also a number of wind instruments such as "Turava", "Nadi" and "Bakura".

The Rik and Sama Vedic verses as also those of the Black Yajurveda are compositions of words with Vedic accents called “Udatta” “Anudatta” and “Swarita”. These accents were lost in the days of Panini, who, however, gives rules for the accents or Swaras for the Vedic literature :—

उदात्तश्च नुदात्तश्चस्तरितश्च स्तरास्त्रयः ।

अच्यैरुदात्तो नीचैरनुदात्तः समाहारः स्वरितः ॥

He in his “Siksha” dilates on the points thus :—

उदात्ता निषाद गान्धारौ, अनुदात्तौ रिषभधैवतौ, स्वरित प्रमवाह्येते पङ्कज मध्यम पञ्चमाः ।

The ancient Greeks, like the Indians, had their music confined only to four notes. The early Greek lyre had four strings and was confined to four notes. (Vide Herbert Spencer's Origin and function of music.)

Reference regarding the music of the Vedic age can be gathered from Chandogya and Bruhadaranyaka Upanisadas. 600. B. C., Ramayana 500. B. C., and Mahabharata 300 B.C. The actual from of that music is now untraceable as the Vedas, Samhitas, Brahamanas, Aranyaka, Upanisadas, Puranas, Upa-Puranas

and Maha Kavyas contain no explanation regarding the property and system of music of that age. It can be said here that the three-fold art of music—namely, vocal music, instrumental music and dancing were in practical use in Vedic age but their styles, systems and principles are unknown to the modern scholars of music. In due course of time seven forms of musical compositions seem to have developed as amply evident from the ancient text books, which also trace the music of India to this scale the notes of which were known “Archika” single note, “Gathika” double note, “Samika” of triple note, “Svarantar” of quadruple note, “Odava” of quintuple note, “Shadava” of sextuple note and finally “Sampurana” of the seven notes which were in vogue in the ancient music of India.

आर्चिको गाथिकश्चैव सामिकश्च स्वरान्तरः ।

औडवं षडवश्चैव सम्पूर्णश्चेति सप्तमः ॥

— बृहद्देशी (पृष्ठ १७)

Let us now start with the earliest literature of music that is available at present and satisfies the inquisitiveness of an interested student of music.

॥१८००॥

BHARATA MATA :— A very important early work in which the theory of Indian music and mainly the art of dancing is lucidly discussed and explained is the “Natya Shastra” commonly known as the “Bharata Mata” by the sage Bharata muni, who is supposed to be the founder of the present system of Indian music. Some historians assign it to the first century A. D. while others to a later period either to the fourth or to the sixth century. Be it noted here that in this oldest musical treatise, the word “Rāga” appears hardly at all; and no special chapter “Adhayaya” is devoted to it. Bharata classifies under two scales, (Gramas) the “Shadja” and “Madhyama” Gramas, eighteen “Jatis” in all :—

स्वराश्च श्रुतयो ग्रामो मूर्च्छनाः स्थानसंयुताः ।

स्थानं साधारणे चैव जातयोऽष्टादशैव च ॥१३॥

—नाट्यशास्त्र (पृष्ठ ३१७)

Bharata classifies the above mentioned eighteen jatis under the two Gramas putting seven of them in “Shadja-Grama” and eleven in “Madhyama-Grama”. From the following verses we can form an idea of the jatis properly :—

स्वरसाधारणगतास्तिस्रो ज्ञेयास्तु जातयः ।
 मध्यमा पञ्चमी चैव षड्जमध्या तथैव च ॥३६॥
 आसामङ्गानि विज्ञेयाः षड्जमध्यमपञ्चमाः ।
 यथास्त्वं दुर्बलतरा व्यक्ता सा पञ्चमी तथा ॥३७॥
 षड्जर्षभी धैवती च नैषादी च तथा परा ।
 षड्जोदीच्यवती षड्जकैशिकी षड्जमध्यमा ॥३८॥
 षड्जग्रामाश्रया ह्येता विज्ञेयाः सप्त जातयः ।
 अत ऊर्ध्वं प्रवक्ष्यामि मध्यमग्रामसंश्रयाः ॥३९॥
 गान्धारी रक्तगान्धारी गान्धारोदीच्यवा तथा ।
 मध्यमोदीच्यवा चैवं मध्यमा पञ्चमी तथा ॥४०॥
 गान्धार पञ्चमी चान्ध्री नन्दयन्ती तथा परा ।
 कर्मारवी कैशिकी च ज्ञेयास्त्वेकादशापराः ॥४१॥

—नाट्यशास्त्र (पृष्ठ ३२२)

He again classifies the jatis into two main heads. There are four sudhdha jatis namely 1. Shadji. 2. Arshavi. 3. Sadhaivati and 4. Nishadabati in the Shadja Grama, where as Gandhari, Madhyama and Panchami are derived from Madhyama-Grama. Regarding the remaining eleven jatis he says that they are the compound forms of these two groups :—

शुद्धा विकृताश्चैव समवायाज्जातयस्तु जायन्ते
 ता एव शुद्ध विकृता भवन्ति चैकादशान्यास्तु

—नाट्यशास्त्र (पृष्ठ ३२२)

It is very difficult to draw any correct idea of the jatis that were current in Bharata's time, as

the author does not give any lucid explanation of them. Nothing can be derived from the original slokas (verses) regarding the same so long as the actual intervals of which the two Gramas were composed are not traceable. It can be safely said here that the jatis were a particular type of music that was in vogue in his time and it should be noted here that jati gayana, singing of the jatis was prevalent in India before Rāga - Gayana, singing of the Rāgas and Rāginis was introduced.

The system seems to have been known to Duttilla Muni mention of whom is very frequently made by Bharata in his work, as one of his Putras, that is sons, whom he had taught the theory and practice of music. Dattilla was earlier than Matanga Muni, who also quotes him in his work "Brihaddesi." There is a mass of evidence to show that the work was largely used for study by later authors on music. Duttilla is also cited as an authority by Abhinava Gupta in his commentary "Abhinava Bharati" on the Natya Shastra.

Duttilla also accepts the same eighteen jatis that were enumerated by Bharata in his work. The following verses quoted from "Duttillam"

will give an idea of jatis mentioned in his work :—

षड्जाया मध्यमायाश्च संसर्गात्-षड्जमध्यमा
 षड्जायास्त्वथ गन्धार्या जायते षड्जकैशिकी ॥४६॥
 तयोरेव सधैवत्ये षड्जोदीच्यवती भवेत् ।
 आसां समध्यमानां तु गान्धारोदीच्यवा भवेत् ॥४७॥
 गान्धार्या मध्यमायाश्च पञ्चम्याश्चैव संकरात् ।
 सधैवतीनामासां तु मध्यमोदीच्यवा भवेत् ॥४८॥
 आसां स्याद् रक्तगान्धारी नैषादी चेच्चतुर्थिका ।
 आर्षभ्यास्तु भवेदन्ध्री गान्धार्याश्चैव संकरात् ॥४९॥
 अनयोस्तु सपञ्चम्योर्नन्दयन्ती प्रजायते ।
 सनिषादास्तु गान्धार्यः कुर्युः कर्मा रवीमिमाः ॥५०॥
 गान्धारी पञ्चमी चैव तथा गान्धार पञ्चमी ।
 आर्षभीधैवतीवर्जाः कैशिकीमिति संकराः ॥५१॥

दत्तिलम् (पृष्ठ ६)

“Brihaddesi” by Matanga Muni, is a very important land mark, chronologically this work stands between Dutttilam and Sangeet Makaranda by Narada, that is, some time between the 4th and 7th centuries. Mention of Grama Rāga, had been chiefly made by Matanga Muni in his work. But it should be noted here that

the present Rāgas are entirely different from that of the Grama-Rāgas mentioned by him in his text. He is also of the opinion that the jatis generate the Grama-Rāgas with the use of predominating or Amsanote. He regards Rāgas as one of the seven classes of jatis current in his own time :—

श्रुतिग्रहस्वरादिसमूहाज्जायन्ते जातयः ।
 यस्माज्जायतेरसप्रतीतिरारभ्यत इति जातयः ।
 अथवा सकलस्य रागादेर्जन्महेतुत्वाज्जातयः ।
 यथा नराणां ब्राह्मणत्वादयो जातयः ॥

Again the following verses from his work will clear the actual sense of jatis that was in the mind of the author :—

ग्रहांशौ तारमन्द्रौ च पाडवौडविते तथा ॥१६५॥
 अल्पत्वं च बहुत्वं च न्यासोऽपन्यास एव च ।
 ज्ञायते तद्यथा जाति देशजातीयलक्षणा ॥२६६॥
 लक्षणं दशकस्यास्य संक्षेपेणाभिधीयते ।

बृहद्देशी (पृष्ठ ५६)

It was Matanga, who, for the first time introduced the word Rāga in the literature of music, and that very term “Rāga” now-a-days is supposed to be the life of Indian music. He regards “Rāgas” as one of the seven classes of jatis current in his time.

He cites “Yastika” the earliest authority, according to whom the “jatis” were of five kinds and they are as follows :—

1. Sudhdha, 2. Bhinna, 3. Vesara, 4. Gauda and 5. Sadharita, but in his own time the jatis were of seven kinds, namely :—

1. Sudhdha, 2. Bhinnaka, 3. Gaudika, 4. Rāgajati, 5. Sadharani, 6. Bhasajati, and 7. Bibhasajati.

The Rāga-Jati is the fourth in his list. He defines “Rāga-Jati” as follows :—

स्वरवर्णविशेषेण ध्वनि भेदेन वा पुनः ।

रज्यते येन यः कश्चित् स रागः संमतः सताम् ॥२८०॥

बृहद्देशी (पृष्ठ ८१)

A combination of notes that are attractive —with beautiful and illuminating graces are known as “Rāga-Jati”. He also makes a subdivision of the above mentioned jatis. In his opinion “Sudhdha” and “Bhinnaka” have each eight varieties, “Gaudika” has three and “Rāgas” have eight varieties. “Sadharani” is of seven kinds, “Bhasas” are of sixteen and “Bibhasas” are of twelve. He again gives the “Rāga-Jatis” a different name,

such as, 1. "Taki". 2. "Sawira". 3. "Malava Panchama". 4. "Khadava". 5. "Vatta-Raga". 6. "Hindolaka" and 7. "Takka Kaisika."

It is evident that the Jati-Gayana was current even before the time of Bharata and it gradually developed in association with the different sections of the acts of a drama. As a passage of Bharata quoted by Matanga Muni in his work indicates

मुखे तु मध्यमग्रामः षड्जः प्रतिमुखे भवेत् ।

गर्भे साधारितश्चैवाविमर्शो तु पञ्चमः ॥

संहारे कैशिकः प्रोक्तः पूर्वरङ्गे तु षाडवः ।

चित्रे स्याष्टादशाङ्गस्य त्वन्ते कैशिकमध्यमः ॥

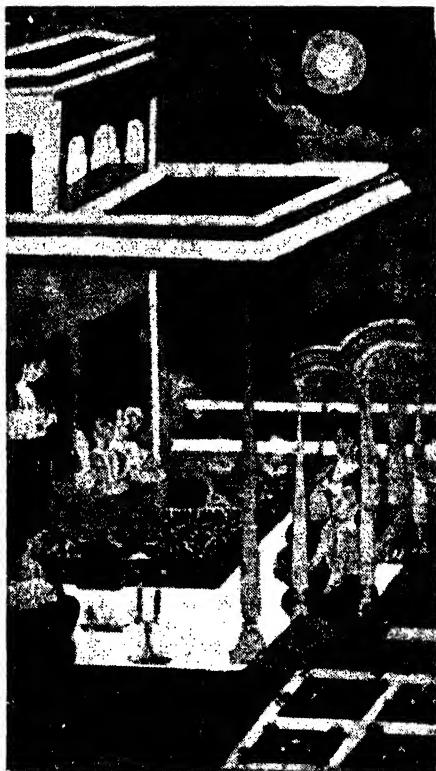
शुद्धानां विनियोगोऽयं ब्रह्मणा समुदाहृतः ।

बृहद्देशी (पृष्ठ ८७)

That is, in short, the "Madhyama Grama" melodies should be used in the "Mukhkhaya", i. e., in the opening of the drama, the "Shadja-Grama" melodies in the "Pratimukhya" stage that is in progression, the "Sadharita" melodies in the stage of its development and the "Panchama-Jati" melodies for the vimarsa i. e., conversation.

THE ORIGIN OF RĀGA

1. Rāga Bhairava.



भैरवाख्यसुमेलाच्च जातो भैरवनामकः ।

आरोहे चावरोहेऽपि संपूर्णः सर्वसंमतः ॥

—लक्ष्म्य संगीत

The following are the names of the “Jatis” expounded by all the ancient scholars of music.

1. Shadji. 2. Arshavi. 3. Gandhari. 4. Madhyama. 5. Panchama. 6. Dhaivati. 7. Naisadi. 8. Shadja-Kaishiki. 9. Shadjadi-chayava. 10. Shadja-Madhyama. 11. Raktagandhari. 12. Kaisiki. 13. Madhyamodichchava. 14. Karmaravi. 15. Gandhara-Panchami. 16. Andhri. 17. Nandayanti and 18. Shadja Panchama.

SANGEET MAKARANDA by Narada is another important text on the theory of Indian music, known as “Narada Mata,” comes next to Brihaddesi of Matanga. It is believed that the author Narada — not exactly the same Narada muni mention of whom is very frequently found in Purans and Upa-Purans, lived between the 7th and 11th centuries.

Mr. Mangesh Ram Krishana Telang, the editor of the book says. “Sangeet Makaranda is said to be the work of Narada on the authority of the manuscript. It is difficult to say any thing with certainty about Naradas’s life and time. I shall place before the readers what ever can be gathered from internal evidence available in the book itself. But before doing so I must mention that these three works on music are ascribed to Narada viz., 1. “Naradi Siksha”.

2. “Rāga Nirupana” and 3. “Sara Samhita”. Of these the first is available in print. Comparing it with the present work, I am of opinion that the author of both these works are not identical. The Naradi Shiksha appears to be the older work. For its language is “Archaic” and it treats more of the “Sama-Gana” than later music. As regards the two works, I am unable to give any opinion as the manuscripts of these works are not available. Another work of this name, Sangeet Makaranda by Veda, is mentioned in the list of works on music appearing in the book. But as the name of the author is Veda and not Narada, it is likely that it might be different from the present work.”

Narada for the first time gives a detailed account and classifies Rāgas into Masculine, Feminine and Neuter Rāgas. He divides the Rāgas in to three groups viz., 1. “मुक्ताङ्ग कम्पिताः” Rāgas which have quivering “कम्पितगमक” throughout. 2. “अर्धकम्पिताः” Rāgas which have partial quivering and 3. “कम्पविहीनाः” Rāgas which are absolutely free from quivering. Here is a list of the names of the Rāgas that are mentioned in the text “Sangeet Makaranda” :—

Masculine Ragas :—

Bengal. Soma Rāga, Shree Rāga. Bhoopali. Chhaya-Goud. Sudhdha-Goud. Andoli. Dombuli. Goud. Karnat. Phadamanji. Sudhdha-Nati. Malabgoul. Rāgaranga. Chayanata. Kolahala. Saurastra. Basanta. Sudhdha-Saranga. Bhairavi. Ragadwani.

बङ्गालः सोमरागश्च श्रीरागश्च तथैव च ।

भूपाली छायागौडश्च शुद्धहिन्दोलिका तथा ॥१३॥

आन्दोली दोम्बुली चैव गौडः कर्णाटकाद्वयः ।

फडमञ्जी शुद्धनाटी तथा मालवगौलिकः ॥१४॥

रागरङ्गच्छायनाटी रागः कोलाहलस्तथा ।

सौराष्ट्री च वसन्तश्च शुद्धसारंगभैरवी ॥१५॥

रागध्वनिस्तथा ह्येते पुंरागाःपेरिकीर्तिताः ।

नारदेन विचित्रेण सन्ति नामानि वक्ष्यते ॥१६॥

संगीत मकरन्द (पृष्ठ १८)

Feminine Ragas :—

Tundi. Turashka-Todi. Malwari. Mahuri. Pauralika. Kambhari. Bhallati. Saindbavi. Salanga. Gandhari. Devakri. Desi. Belabali. Bahuli. Gunakri. Dhurjari. Barathi. Draveri. Hamsi. Gaudi. Narayani. Ahari. Meghranjani. Misranata.

तुण्डी तुरुष्कतुण्डी च मल्वारी माहुरी तथा ।

पौरालिकी च काम्भारी भल्लाती सैन्धवी तथा ॥१७॥

सालङ्गाख्या च गान्धारी देवक्री देशिनी तथा ।

वैलावली च बहुली गुण्डक्री घूर्जरी तथा ॥१८॥

वराटी द्रावडी हंसी गौडी नारायणी तथा ।

अहरी मेघरञ्जि च मिश्रनाटा यथा क्रमात् ॥५६॥

संगीत मकरन्द (पृष्ठ १८)

Neuter Rāgas :—

Kaisiki. Lalita. Dhannasi. Kurunji. Saurastri. Draviri-Sudhdha. Nagaverathika. Kaumoda. Ramakri. Saveri. Balahamsa. Samavedi. Sankarave-ranam.

कैशिकी ललितश्चैव घन्नाशी च कुरञ्जिका ।

सौराष्ट्री द्रावडी शुद्धा तथा नागवराटिका ॥६०॥

कौमोदकी च रामक्री सावेरी च तथैव च ।

बलहंसः सामवेदी शंकराभरणस्तथा ॥६१॥

नपुंसका इति प्रोक्ता रागलक्षणकोविदैः ।

संगीत मकरन्द (पृष्ठ १६)

He again classifies the Rāgas into three groups namely, “Sampurna, Shadava and Odava.”

Sampurna Rāgas : -

Desakh. Madhmadi. Basanta. Bhairava. Malavi. Nata-Rāga. Mukhari. Ahari. Balahamsa. Ramakriya. Baratika.

सम्पूर्णरागो देशाक्षो भध्यमादिः प्रकीर्तितः ।

वसन्तभैरवी शुद्धभैरवी मादितः क्रमात् ॥

सम्पूर्ण मालवीरागो गान्धारादिः प्रकीर्तितः ।

नाटरागश्च सम्पूर्णः स षड्जादिरुदाहृतः ॥
 मुखहारी च सम्पूर्णो वैवतादिर्निगद्यते ।
 सम्पूर्णश्चाहरी प्रोक्तो मध्यमादिरुपक्रमः ॥
 बलहंसश्च सम्पूर्णो गान्धारादिः प्रकीर्तितः ।
 वसन्तः शुद्धसंज्ञश्च सषड्जादिरुदाहृतः ॥
 रामक्रिया शुद्धसंज्ञा सषड्जादिरुदाहृतः ।
 वराटिका शुद्धसंज्ञा सषड्जादिरुपक्रमाः ॥

संगीत मकरन्द (पृष्ठ १६-१७)

Shadava Rāga :—

Deva-Gandhara. Nilamberi. Shree Rāga. Sudh-
 dha-Bahuli. Sudhdha Gaul. Lalita. Malavashree.
 Bhupal. Padabanji. Gundakri. Kuranji.

षाडवो देवगान्धारो गादिर्वज्यो निषादकः ।
 नीलाम्बरी षाडवः स्याद्गादिर्वज्यो निषादकः ॥
 श्रीरागः षाडवो रागः सषड्जादिर्गवर्जितः ।
 शुद्धबहुली मध्यमादिर्निवज्यस्तु षाडवः ॥
 शुद्धगौलः षाडवः स्यान्निषादादिर्धवर्जितः ।
 ललितः षाडवो रागः सादिर्वज्यो ग च स्वरः ॥
 मालवश्रीः षाडवः स्यात्षड्जादिश्चरिर्वर्जितः ।
 भूपालः षाडवो रागो गादिः षड्जविवर्जितः ॥
 पडवञ्जी षाडवश्च रिर्वज्योऽपि निषादकः ।
 गुण्डक्री षाडवश्चैव गन्धारादिर्गवर्जितः ॥
 कुरञ्जी षाडवो रागो निवज्यो मध्यमादितः ।

संगीत मकरन्द (पृष्ठ १७)

Odava Rāga :—

Dhannayasi. Saveri. Gurjari. Madhvamadi. Madhumadi. Maghranji. Madhyamadhi. Belabali Ramakritya Narayani. Palirauraa.

घन्यासी औडवः प्रोक्तः सावेरी षविवर्जितः ॥४६॥

औडवो गुर्जरी प्रोक्तः सादिर्वज्यौ रिधौ तथा ।

रिधौ वज्यौ मध्यमादिरौडवा मधुमाधवी ॥४७॥

मेघरंजी मध्यमादि घनिवज्यौ तथौडवः ।

बेलावल्यौडवः स्यात्तु गादिर्वज्यौ सरीस्वरौ ॥४८॥

रामकृत्यौडवः स्यात्तु गदिर्वज्यौ रिधौस्वरौ ।

नारायणी निषादादिरौडवो षपवर्जितः ॥४९॥

पालिरौडवः षड्जादिर्वज्यौ मध्यम पंचमौ ।

संगीत मकरन्द (पृष्ठ १८)

Narada classifies the Rāgas mentioned above according to the theory of time which has also mentioned in his text.

Rāgas that are sung in the morning :—

Gandhar. Devagandhar. Dhanyasii. Saindhavi. Narayani. Gurjari. Bengal. Patamanjari. Lalita. Hindola. Shree. Saurashtra. Maller. Samavedi. Basant Sudhdha Bhirava. Belabeli. Bhupal. Soma Raga.

गान्धारो देवगान्धारो घन्नासी सैन्धवी तथा ।

नारायणी गुर्जरी च बंगालपट मञ्जरी ॥१०॥

ललितन्दोलश्रीका सौराष्ट्रेयजयसालिकौ ।

माह्लारः सामवेदी च वसन्तः शुद्ध भैरवः ॥११॥

वेलावली च भूपालः सोमरागस्ततथैव च ।

एते रागास्तु गातव्याः प्रातःकाले विशेषतः ॥१२॥

संगीत मकरंद (पृष्ठ १५)

Rāgas that are sung at mid-day :—

Shankara-varana. Balahamsa. Desi. Manohari. Saveri. Dombuli. Kambhoji. Gopikambhoji. Kaisiki. Madhumadvi. Bahuli. Mukhari. Mangal-Kausika.

शंकराभरणः पूर्वं बलहंसस्तथैव च ।

देशी मनोहरी चैव सावेरी दोम्बुली तथा ॥

काम्भोजी गोपिकाम्भोजी कैशिकी मधुमाधवी ।

बहुलीद्वयं मुखारी च तथा मंगलकौशिका ॥

एते रागविशेषास्तु मध्याह्ने परिकीर्तिताः ।

सङ्गीत मकरंद (पृष्ठ १५)

Evening Rāgas :—

Sudhdha-Nata. Salanga. Nati. Sudhdha-Baratika. Gaulo. Malab-Goud. Shree. Rāga Ahari. Ramakriti. Ranji. Chaya. Beratika. Dravatika-Desi. Nagavratika. Karnata. Hayatika.

सुद्धनाटा च सालंगो नाटी शुद्ध वराटिका

गौलो मालवगौडश्च श्रीरागश्चाहरी तथा ॥

तथा रामकृती रञ्जी छाया सर्व्ववराटिका ।

वराटिका द्रावटिका देशी नागवराटिका ॥

कर्णाटहयगौडीति इत्येते चंद्रमांशजाः ।

संगीत मकरन्द (पृष्ठ १५)

Rāgas that are sung three hours before the sun-rise and sun set :—

देशाक्षी भैरवा शुद्धा नादं यत्प्रहरोद्भवम् ॥

वराटिका तथा शुद्धा द्रावटिराग संज्ञिका ।

संगीत मकरन्द (पृष्ठ १५)

Deshakshi. Bhairava Sudhdha. Barathika. Sudhdha Dravatika.

Rāgas that are sung three hours after the sunset and sun rise :—

Mallari. Mahuri. Andoli. Ramakriti. Chayanat.

प्रहरोपरि गातव्या महलारी माहुरी तथा ॥

आन्दोली च रामकृती छायानाटा च रङ्गिका ।

संगीत मकरन्द (पृष्ठ १५)

He also describes the advantage and disadvantage of singing Rāgas in proper time.

रागावेलाप्रगानेन रागाणां हिंसको भवेत् ।

यः शृणोति स दारिद्री आयुर्नश्यति सर्वदा ॥२४॥

देवताविषये गीतं पुण्यनामप्रवर्द्धनम् ।

आध्यात्मिकेन योगेन सर्वपापप्रणाशनम् ॥२५॥

संगीत मकरन्द (पृष्ठ १६)

SANGEET RATNAKAR. Another important treatise on music is "Sangeet Ratnakar"

by Saranga Deva, who, lived at Daulatabad, formerly known as Deogiri in the North of Nizam's dominions in 1210 to 1247 A. D. Though the author had followed the foot-steps of his predecessors and accepted the principles of masculine and feminine Rāgas expounded by Narada Muni in his work "Sangeet Makaranda", still he had included many more new things in his text. He had enumerated two hundred and sixty four Rāgas in all. Out of them twenty Rāgas are main, Upa Rāgas are eight and the rest are subsidiary under the scales which had been accepted by all the previous scholars. Here is the list of the main Rāgas and Upa-Rāgas accepted by Saranga Deva, quoted from his work "Sangeet Ratnakar" :—

पंचधा ग्रामरागाः स्युः पंचगीति समभ्रयात् ।
 गीतयः पंच शुद्धाद्या भिन्ना गौडी च वेशरा ॥
 साधारणति श्रद्धा स्पादवक्रैर्ललितैः स्वरैः ।
 भिन्ना सूक्ष्मैः स्वरैर्वक्रैर्मधुरैर्गमकैर्युता ॥
 वेगवद्भिः स्वरैर्वर्ण चतुष्केषति रक्तितः ।
 वेगस्वरा रागगीतिर्वेशराह चौच्यते बुधैः ॥
 चतुर्गीतिगतं लक्ष्म श्रिता साधारणी मता ।
 शुद्धादिगीतियोगेन रागाः शुद्धादयो मताः ॥

संगीत रत्नाकर (पृष्ठ १५०)

The list of Rāgas and Upa-Rāgas related by Saranga Deva :—

1. Rāga.	20
2. Purvaprasidhdha Rāgangani	8
3. Bhasangani.	11
4. Kriyangani.	12
5. Upangani.	3
6. Adhuna Prasidha Rāgangani.	13
7. Bhasangani.	9
8. Upangani.	27

The exact number of Rāgas and Upa-Rāgas narrated by him in detail :—

Description of Rāgas.	Exact No.
1. Grama Rāga.	30
2. Upa-Rāga.	8
3. Rāga.	20
4. Purva Prasidhdha Rāgangani.	8
5. „ „ Bhasangani.	11
6. „ „ Kriyangani.	12
7. „ „ Upangani.	3
8. „ „ Bhasa Rāga.	96
9. „ „ Bibhasa Rāga.	20
10. „ „ Anter Bhasa Rāga.	4
11. Rāgas current in his own time.	13

12. Bhasangani in his own time, Bhasangani.	9
13. Kriyangari in his own time, Kriyangani.	3
14. Upangani in his own time, Upan- gani.	27

Total No. of Rāgas. 264

He did not mention the principles or the basis on which he had accepted the Rāgas, Upa-Rāgas and also the number he had mentioned in his work. He has described the Rāgas in detail and furnished every information regarding the same but that too without showing any cause. However, a general information as regards the Rāga with the rules for its singing are given in his text. This was commented by Pt. Kolli Nath a scholar of a later period, which is generally known as “KOLLI NATH MATA” some times in the 14th and 15th centuries A.D.

The author of HANUMANNMATA has described the following six Rāgas and thirty Rāginis as the Bharyas or wives of the same:—

Name of the Rāga.	Rāginis attached to it.
1. BHAIRAVA RĀGA.	Madhmadi, Bhairavi, Bengali, Barathi and Saindhavi.

2. KAUSIKA RĀGA. Todi, Khambhabati, Gouri Gunakari, and Kukubha.
3. HINDOLA RĀGA. Belabali, Ramkiri, Desh-akhaya, Patamanjari and Lalita.
4. DEEPAKA RĀGA. Kedari, Kamoda, Desi, Kanada and Nateka.
5. SHREE RĀGA. Basanti, Malavi, Malasree, Dhannasika and Asaberi.
6. MEGH RĀGA. Mallari, Deshkari. Bhoo-pali, Gurjari and Tanki.

भरैवः कौशिकश्चैव हिन्दोलो दीपकस्तथा ।

श्रीरागो मेघरागश्च षडैते पुरुषाह्वयाः ॥

मध्यमादिभैरवी च वाङ्गली च वराटिका ।

सैन्धवी च पुनर्ज्ञेया भैरवस्य वराङ्गनाः ॥

तोड़ी खम्बावती गौरी गुणाक्री ककुभा तथा ।

रागिरायो रागराजस्य कौशिकस्य वराङ्गनाः ॥

बेलावली रामकिरी देशाख्या पटमंजरी ।

ललिता सहिता एता हिन्दोलस्य वराङ्गनाः ॥

केदारी कानड़ा देशी कामोदी नाटिका पुनः ।

दीपकस्य प्रियाः पञ्च ख्याता रागविशारदैः ॥

वासन्ती मालवी चैव मालश्रीश्च घनासीका ।

आशावरी च विज्ञेयाः श्रीरागस्य वराङ्गनाः ॥

मल्लारी देशकारी च भूपाली गुर्जरी तथा ।

टंका च पञ्चमी भर्ग्या मेघरागस्य योषितः ॥

इति हनुमन्मते रागरागिरायः

The author of RAGARNAVA MATA has quoted the following six Rāgas and thirty Rāginis accordingly :—

Name of Rāga.	Rāginis attached to it.
1. BHAIKAVA RĀGA.	Bengali, Gunakiri, Madh-yamadi, Basant and Dhanashree.
2. PANCHAMA RĀGA.	Lalita, Gurjari, Desi, Baradi and Ramkriti.
3. NATA RĀGA.	Nata Narayana, Gandhara Salag, Kedar and Kar-natak.
4. MALLER RĀGA.	Megh, Maller, Malkauns, Patamanjari and Asa-beri.
5. GAUD MALAB.	Hindola, Tribana. Andhali Gauri, and Patahamsika.
6. DESHAKAYA.	Bhoopali, Kudayee, Natik and Belabali.

भैरवः पंचमो नाटो मल्लारो गौडमालवः ।

देशाख्यश्चेति षड्भागाः प्रोच्यते लोकविश्रुताः ॥

वाङ्मालीयं गुणकिरी मध्यमादिर्वसन्तकः ।

घनाश्रीश्चेति पंचैते रागाःभैरवसंश्रयाः ॥

ललिता गुर्जरी देशी वराडी रामकृत्या ।

मता रागाण्येव रागाः पंचैते पंचमाश्रयाः ॥

नट्टनारायणः पूर्व गान्धारः सालगस्तथा ।
 ततः केदारकर्णाटौ पंचैते नाटसंश्रया ॥
 मेघमल्लारिका मालकौशिकः पटमंजरी ।
 आश्लावरीति बिज्ञेया रागा मल्लारसंश्रयाः ॥
 हिन्दोलस्त्रिवणान्धारी गौरी च पटहंसिका ।
 पंचैते रागनामानो गौड़माश्रित्य संस्थिताः ॥
 भूपाली च कुडायी च कामोदी नाटिका तथा ।
 वेलावलीति बिज्ञेया रागा देशाख्यसंश्रयाः ॥
 —इति रागाराविमतम्

CONCLUSION :—

Sir William Jones a great scholar of music both of the East and West says that "Every branch of knowledge in this country has been embellished by poetical fables, and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six Rāgas, named in the order of seasons exhibited below, Bhairava, Malawa, Shri-Rāga, Hindola, or Deepaka and Megha; each of whom is a Genius, or Demi God, wedded to five Rāginis or Nymphs, the father of eight little Genii, called his Putras or sons; the fancy of Shakespeare and the pencil of Albano might have been finely employed in giving speech and form to this assemblage of new aerial

beings, who people the fairy land of Indian imagination; nor have the Hindu poets and painters lost the advantage, with which so beautiful a subject presented them."

It seems probable therefore, that the author of the Rāgas and Rāginis having composed a certain number of tunes resolved to form some sort of fable in which he might introduce them all in a regular series. For this purpose, he pretended, that there were six Rāgas, or a species of divinity who presided over as many peculiar tunes or melodies and that each of them had, agreeably to Hanuman, five, or as Callinath says, six wives who also presided each one over her tune. Thus having arbitrarily and according to his own fancy distributed his compositions amongst them, he gave the names of those pretended divinities to the tunes. It is also probable that the "Pootras" and "Bharyas" are not the compositions of the same but some subsequent genius who, apprehending that their number would be greatly increased by the additional acquisition or dreading an innovation in the number established by usage*****contrived the story that the "Rāgas and Rāginis" had begotten children.

That the names of any one of the Rāgas and Rāginis was arbitrarily assigned by the author to any one of his compositions, is as probable as the often whimsical names given by our country dance and reel composers to their productions. This is further probable from there being very little or no similarity between a Rāga and his Rāginis. The disparity is so great that sometimes the Hindu authors disagree with regard to the Rāga to which several of the "Rāginis", "Pootras" or "Bhar-yas" belong.

It can be safely concluded here that the music of India has been derived from the Vedas. Sanskrit writers always say as it is a fact that our music has been chiefly derived from the Sama Veda, but unfortunately they never took the trouble of showing the connection between the music of the Sama-Veda and the music which is actually sung to day.

A Rig was chanted in monotone, a Gatha in two notes, a Sama in three notes, a scale of four swaras also seems to have been used and was called "Swarantra". In what relations of pitch the notes stood in the last three cases, is impossible to say.

THE ORIGIN OF RĀGA

2. Shree-Rāga.



पूर्वीमेलसमुत्पन्नः श्रीरागो लक्ष्यविश्रुतः ।
हरप्रियाह्वये मेले वर्णितोऽसौ पुरातनैः ॥

—लक्ष्य संगीत

Dr. Prabhakar Bhandarkar says "We are also ignorant of the stages by which the three notes of the Sama Chant rose to the number seven, nor can we say with any certainty what relation these seven notes bore to the well known seven notes of the later music. The former were named, "Kristha", "Prathama Dwitiya", "Tritiya", "Chaturtha" "Mandra" and Atiswara". It is certain that these are in descending order of pitch, but in what exact relation, it is impossible to say. Moreover, the names of the Sama notes seem to have varied from time to time and in different parts of the country. The enumeration and notation by the first seven numerals is more modern. (Vide page 162 Indian Antiquary July 1912).

It is a well known fact that the Jatis narrated by Bharata and his predecessors, and the Rāgas described in Ratnakar are defined in terms of Murchhanas. It would remain indefinite so long as the Sudhdha scale remains unexplained and indefinite. So that until there is a consensus of opinion as to the right value of Shruti and until it becomes possible to determine the Sudhdha scale of Natya Shastra, other works and specially of Sangeet Ratnakar, these

works are bound to remain sealed books. This in the opinion of late Pt. V.N. Bhatkande, goes outside the sphere of study of the ordinary music student and enters that of the research scholar.

The great difficulty which a student of these books meets with at the very outset is that of correctly locating the position of the Shrutis, and the Swaras of those ancient treatises. In the absence of a satisfactory solution the remaining portions of these works remain perfectly unintelligible.

The Gramas, Murchhanas, Jatis and the Rāgas, have all to be evolved, as we know from the Sudhdha and Vikrita swaras which again depend upon their shrutis.

THE ORIGIN OF RĀGA

Chapter II

During the two hundred years, after Sharangdeva that is the 14th and 15th centuries A. D., the actual changes that had taken place both in the theory and practice of music are today the basis of our system of music. The gradual development, additions and alterations in different aspects of music are not properly recorded, either due to the constant foreign invasion in the country or the lack of proper attention of the scholars. Consequently the available information is only through the history of that particular period and that is also in general.

The opinion of some of the leading historians of the ancient Hindu period, is, that in India, music had reached its greatest height during the flourishing reign of the Maurya dynasty and it remained so till the end of the Mahomedan conquest. Mr. H. A. Poplay in his book named "The Music of India" says that "The fourteenth

and fifteenth centuries are the most important in the development of the Northern schools of music. It was the time of the Mahomedan conquest. Many of the Emperors did a great deal to extend the practice of music and most of them had musicians attached to their courts. From this time dates the introduction of Persian models into the music of India."

The Mahomedans, as a ruling nation, came in contact with the people of India for the first time in the 11th century and since then the system of music of the country had been undergoing a change. The Mahomedans did not encourage the theory of the art, but they patronized practical musicians and were themselves instrumental in composing and introducing several styles of songs and devised new forms of musical instruments. It is also related by Mahomedan historians of that age, that, when Dacca was invaded by Allauddin Khilji in 1294 A. D., and the conquest of South India was accomplished in 1310 A. D., by his general, Malik Kafur, music was in such a flourishing condition that the musicians and their Hindu preceptors were patronised and employed in service and they settled in the North.

HAZRAT AMIR KHUSRU—the celebrated Persian poet and musician, came to India during the reign of Allauddin Khilji and is reported to have divided the then current Rāgas of India into twelve Mokams, which were subsequently sub-divided by Mahomedan musicians into twenty four “Sabhas” and forty eight “Goushas”.

NAYAK GOPAL was also a contemporary of Amir Khusru. He was acknowledged by all, to be the master in his art. He had a good number of disciples. The fame of his perfection and consummate skill in music reached the ears of Sultan Allauddin who, invited him to his court to give performance there. It is apparent that in Northern India the Mahomedans proved to be great patrons of fine arts and specially of music in its real value and sense. They brought with them the music of their own country which was assimilated with the music of India. Thus new melodies, new styles of interpretation, new types of songs and new “Talas” were introduced.

Let us now start with the common literature of music that was in vogue then. **SANGEET DAR-**

PANA was written by Pundit Damoder Misra, who was a successor to Saranga Deva and a predecessor of Pt. Lochana of the 15th century. The author of Sangeet Darpana had only followed the basic principles laid down by Saranga Deva and introduced the system of classification of Rāgas in his own way. This system was current in India for more than a century and is known as "SHIVA MATA".

It is possible that the author might have tried to introduce his own views in the name of "SHIVA" the master of the three fold art of music, whom almost every Hindu worships. He might have done all this with the object of having a wide spread of the system of Rāgas and Rāginis introduced by him. It is also probable that he might be an ascetic or Yogi so, whatever he has realised through his meditation, he might have included in his text for the benefit of the lovers of music in the name of "Shiva" so that the people may not have the least objection to it.

The following six Rāgas and thirty six Rāginis are mentioned in his text "Sangeet Darpana" (page 72-73).

1. Shree Rāga, 2. Basanta, 3. Bhairava
4. Punchama, 5. Megha-Rāga and 6. Bri-
hannata.

श्रीरागोऽथ वसन्तश्च भैरवः पञ्चमस्तथा ।

मेघरागो बृहन्नाटः षडेते पुरुषादृयाः ॥

1. Malashree, 2. Tribini, 3. Gouri, 4. Kedari,
5. Madhumadhavi, 6. Pahadika, 7. Desi, 8. Deva-
giri, 9. Barathi, 10. Todi, 11. Lalita, 12. Hindoli,
13. Bhairavi, 14. Gurjari, 15. Ramkiri, 16. Guna-
kiri, 17. Bengali, 18. Saindhabi, 19. Bibhasa, 20.
Bhupali, 21. Karnati, 22. Badahamsika, 23. Malavi,
24. Patamanjari. 25. Mallasi, 26. Sorathi, 27.
Saveri, 28. Kausiki, 29. Gandhari, 30. Harasi
gara, 31. Kamodi, 32. Kalyani, 33. Abhiri, 34.
Sarangi, 35. Natta-Hambira, 36. Natta-Narayana.

मालश्री त्रिवणी गौरी केदारी मधुमाधवी ।

ततः पाहाडिका ज्ञेया श्रीरागस्य वराङ्गनाः ॥

देशी देवगिरी चैव वराटी तोडिका तथा ।

ललिता चाऽथ हिन्दोली वसन्तस्य वराङ्गनाः ॥

भैरवी गुर्जरी रामकिरी गुणकिरी तथा ।

बाङ्गाली सैन्धवी चैव भैरवस्य वराङ्गनाः ॥

विभाषा चाऽथ भूपाली कर्णाटी वडहंसिका ।

मालवी पटमज्जर्याः सहैताः पञ्चमाङ्गनाः ॥

मल्लारी सौरटी चैव सावेरी कौशिकी तथा ।

गान्धारी हरशृङ्गारा मेघरागस्य योषितः ॥

कामोदी चैव कल्याणी आभिरि नाटिका तथा ।

सारङ्गी नट्टहम्बीरा नह नारायणङ्गनाः ॥

He has also classified the Rāgas and Rāginis which he wishes to be sung in different hours of the day and night. The following Rāgas and Rāginis are to be sung early at dawn, morning, at noon, forenoon and in the evening.

Morning Rāgas :—

Madhumadhavi. Deshakhya. Bhupali. Bhairavi. Belabeli. Mallari. Ballari. Soma. Gurjari. Dhanashree. Malavashree. Magha-Rāga. Punchama. Deshkari. Bhairava. Lalita. Basanta.

मधुमाधवी च देशाख्या भूपाली भैरवी तथा ।

वेलावली च मल्लारी वल्लारी सोमगुर्जरी ॥

धनाश्रीर्मालवश्रीश्च मेगराघश्च पञ्चमः ।

देशकारी भैरवश्च ललिता च वसन्तकः ॥

एते रागाः प्रगीयन्ते प्रातरारभ्य नित्यशः ॥

Rāgas to be sung three hours after the sunrise :—

Gurjari. Kausika. Saveri. Patamanjari. Reva. Gunakiri. Bhairavi Ramakiri. Saurathi.

गुर्जरी कौशिकश्चैव सावेरी पटमञ्जरी ।
रेवा गुणकिरी चैव भैरवी रामकिर्यापि ।
सौराटी च तथा गेया प्रथम प्रहरोत्तरम् ॥

Rāgas to be sung at noon :—

Bairathi. Todika. Kamodi. Kudayi. Gandhari. Nagasavdi. Desi. Shankarabharana.

वैराटी तोड़िका चैव कामोदी च कुड़ायिका ।
गान्धारी नागशब्दी च तथा देशी विशेषतः ।
शंकराभरणो गेयो द्वितीय प्रहरात् परम् ॥

Rāgas that are to be sung in afternoon :—

Shree Rāga. Malab. Gouri. Triban. Nata-Kalyan. Saranga. Nata. Kedari. Karnat Abheri. Badahamsa. Pahadi.

श्रीरागो मालवारव्यश्च गौरी त्रिवणसङ्घिका ।
नट्टकल्याणसंज्ञश्च सारङ्गनट्टकौ तथा ॥
सर्वे नाटाश्च केवारी कर्णय्याभीरिका तथा ।
वडहंसी पहाड़ी च तृतीयप्रहरात् परम् ॥

The author again gives a detailed description of the following Rāgas and their pictorial illustrations which are added in this text :—

राग भैरवः—

धैवतांशग्रहण्यासोरिपहीनत्वमागतः ।
भैरवः सतु विज्ञेयो धैवतादिकमूर्च्छनः ।
विकृतो धैवतो यत्र औदवः परिकीर्तितः ॥

भैरव राग ध्यान :—

गङ्गाधरः शशिकला तिलक स्त्रिनेत्रः
सपैर्विभूषिततनूर्गज कृत्तिवासाः
भास्वत्रिशूलकर एष नृमुण्डधारी
शुभ्राम्बरो जयति भैरव आदि रागः ॥

श्रीराग :—

श्रीरागः स च विख्यातः सत्रयेण विभूषितः ।
पूर्णः सर्वगुणोपेतो मूर्च्छना प्रथमा मता ॥
कोचित्तु कथयन्त्येनमृषभत्नयसंयुतम् ॥

श्रीरागध्यान :—

अष्टादशाब्दः स्मरचारुमूर्तिः
धीरो लसत्पल्लवकर्णपूरः ।
षड्जादि सेव्योऽरुणवस्त्रधारी
श्रीरागः एष क्षितिपालमूर्तिः ॥

मेघ राग :—

मेघः पूर्णो घत्रयः स्यादुत्तरायतमूर्च्छनः ।
विकृतो धैवतो ज्ञेयः शृङ्गाररसपूरकः ॥

मेघ राग ध्यान :—

नीलोत्पलाभवपुरिन्दु समान वक्रः
पीताम्बरस्तृपित चातकथाच्य मानः ।
पीयूषमन्दहिसितो घन मध्यवर्त्ती ।
वीरेषु राजति युवा किल मेघ रागः ॥

राग पञ्चमः—

रागः पञ्चमको ज्ञेयः पहीनः षाडवो मतः ।
प्रथमा मूर्च्छना यत्र षड्जत्रयविभूतिः ।
कीचिद्वदन्ति सम्पूर्णः शृङ्गाररसपूरकः ॥

राग पञ्चम ध्यानः—

रक्ताम्बरो रक्त विशालनेत्रः
शृङ्गारयुक्तस्तरुणो मनस्वी ।
प्रभात काले विजयी च नित्यं
सदा प्रियः कोकिलमञ्जु भाषी ॥

The system laid down by Narada, Hanuman and Shiva is altogether a different thing from that by Bharata and Kallinath. Mention of Hanuman and Ragarnava mata is found in the text of "Shiva mata," but both these authors disagree with the system of classification of the Rāgas and Rāginis that has already been explained.

This proves that Narada, Hanuman, Shiva and specially the author of Ragarnava mata have borrowed every thing from older works which are not traceable now, or all of them might have intended to include their own views regarding the same, which could easily be done

as there was ample scope for it : Due to the lack of record of the principles or basis on which the aforesaid system of Rāgas and Rāginis was formed and also due to the disagreement of the different authors of different time and place. That is why the authors of a later period excluded this system from the music literature and included in their respective works the system of Janak and Janya or Mala-Rāga, which is current even to-day.

Damoder Misra was of the opinion that Bhairava Raga is Odava—Odava, Rishava and Punchama are omitted in ascent and descent, but in the opinion of late Pt. V. N. Bhatkhande and according to the current practice it is a Sampurna — Sampurna Rāga, Gandhara and Dhaivata are omitted while ascending. This goes to prove that the medieval Rāgas and the system of their classification were going out of vogue and so, the scholars of the later period did not follow them and consequently these old matas were neglected and overlooked by the educated students of music who were also in search of a better method based on scientific lines.

The works of Narada and Damoder Misra should be studied by each and every student of advanced music. These works deserve a detailed study and research. They have referred many other scholars of the by-gone-age whose names are not generally found in any other texts on music.

Damodar Misra has quoted in his text the verses from Hanuman, Ragarnava and Someshwar Mata as the supporters of his theory. These quotations prove that inspite of the difference of opinion and disagreement on the principle of classification of Rāgas and Rāginis still all of them unanimously agreed to that very system that was current then. Almost all of them accepted six main Rāgas and thirty six Rāginis except the author of Ragarnava Mata, who, only accepts thirty Rāginis and six Rāgas different from others.

The author of Someshwar Mata is of the opinion that each Rāga and its Rāginis should be sung in the specific season of the year for example :—

श्रीरागो रागिणीयुक्तः शिशिरे गीयते बुधैः ।
 वसन्तः ससहायस्तु वसन्ततौ प्रगीयते ॥
 भैरवः ससहायस्तु हृतौ ग्रीष्मे प्रगीयते ।
 पंचमस्तु तथा गेयो रागिराया सह शारदे ॥
 मेघरागो रागिणीभिर्युक्तो वर्षासु गीयते ।
 नट्टनारायणो रागो रागिराया सह हेमका ॥

That is he means to say that the Rāgas and Rāginis are to be sung in the following way :—

1. Shree Rāga and its Rāginis are to be sung in the months of January and February that is in winter season. (शिशिर)

2. Basanta Rāga and its Rāginis should be sung in the months of March and April, that is in the spring season. (वसन्त)

3. Bhairava Rāga and its Rāginis are sung in the months of May and June that is in the summer season. (ग्रीष्म)

4. Megha Rāga and its Rāginis must be sung in the months of July and August that is in Rains. (वर्षा)

5. Panchama Rāga and its Rāginis are to be sung in the months of September and October that is in autumn. (शरद)

6. Natta Narayana Rāga and its Rāginis must be sung in the months of November and December that is in (हेमन्त)

It is also found in Ayeen-Akbery or Akber's Regulations for the Government of Hindusthan by Abbul Fazl Allami, translated by Francis Gladwin (vide page 727.)

“Singing was invented by Mahadeva and Purbaty. That the first had five mouths from each of which issued a musical mode in the following order :—

1. Shree Rāga. 2. Basant Rāga. 3. Behrown Rāga. 4. Punchama Rāga. 5. Megh Rāga. To these they add Natta Narayana which they attribute to Purbaty. These six modes they call Rāga and each has several varieties, the following six are most common.

1. Varieties of Shree Rāga :—

1. Malavi, 2. Triveni, 3. Gauri, 4. Kedari, 5. Madhmadi, 6. Vihari or Behari.

2. Varieties of Basanta :—

1. Desi. 2. Devagiri, 3. Vairati, 4. Todi, 5. Lalita, 6. Hindola.

3. Varieties of Behrown :—

1. Madhyamadi, 2. Bhairavi, 3. Bengali, 4. Varatika, 5. Saindhavi, 6. Punarjneya or Poonargeya.

4. Varieties of Panchma :—

1. Maller, 2. Saurastri, 3. Asaveri, 4. Kausika, 5. Gandhari, 6. Harasringara.

5. Varieties of Megha Rāga :—

1. Maller, 2. Saurashtri, 3. Asaveri, 4. Kausiki, 5. Gaudhari, 6. Harashingara,

6. Varieties of Natta-Narayana.

1. Kamodi, 2. Kelyan, 3. Ahiri, 4. Sudhdha-Nata, 5. Salaka (Saluk), 6. Nata Hambir.

He says that some make only four varieties of each Raga. Others in the place of Basant, Panchama and Megh use Malakausika, Hindola and Deepaka, and make five varieties of each. Others instead of Basant, Behrown, Panchama and Megh use Sudhdha Behrown, Hindola, Deshkar and Sudhdha-Nata.

Abbul Fazl generally follows the authorities according to whom six Rāginis are assigned to each Rāga. But the Rāginis that belong to

THE ORIGIN OF RĀGA

3. Rāga Basanta.



पूर्वीमेलसुसंजातो वसन्ताख्यो बुधैर्मतः ।
संपूर्णस्तारषड्जांशो वसन्तर्तौ सुखप्रदः ॥

—लक्ष्य संगीत ।

Bhairava are given with exact order of the list of Hanuman according to whom each Rāga has only five Rāginis.

It is more interesting to know that the author of Sangeet Ratnavali of a later period, supported the system laid down by Saranga Deva without the least disagreement in this connection.

It is possible therefore that the author of the book has either followed him blindly or borrowed every material from his work. So this book does not stand in need of any minute observation.

PUNDIT LOCHANA—The author of “Raga Tarangini” lived in the district of Mithila. The exact date is more or less doubtful—still there is ample evidence for it. As the author himself quotes from another poet named “Vidyapati”, who, lived about the end of the fourteenth century. Moreover Lochana mentions in his work the Rāgas like “Yaman” and “Fardost” that were introduced by the Mahomedans. Therefore it is certain that “Raga Tarangini”

must have been compiled some time in the fifteenth century or by the end of the 14th century and before 1660 A. D.

Lochana for the first time left behind the old traditions of "Grama", "Murchana" and "Jati gayana" and gave place to the "Janya-Janak" or "Thata the Mela" theory. He regards the following "Thatas" to be the parent scales and then classifies his "Janya Rāgas"—numbered seventy five only under them, and totally omitted the poetic theory of "Rāga and āgini". Pictorial illustrations of such "Ragas and "Rāginis" as imagined by the then artists can be gathered from medieval literature, paintings and sketches.

The following are the twelve Thatas expounded by Lochana :—

- (१) भैरवी. (२) टोडी. (३) गौरी. (४) कर्णाट. (५) केदार.
(६) ईमन. (७) सारंग. (८) मेघः (९) घनाश्री. (१०) पूर्वा.
(११) मुरवारी. (१२) दीपक.

1. Bhairava. 2. Todi. 3. Gauri. 4. Karnat
5. Kedar. 6. Yaman. 7. Saranga. 8. Megha.
9. Dhannasree 10. Purva. 11. Mukhari and
12. Deepaka.

He next classifies his seventy five “Janya Rāgas” under the “Thata system” quoted below :—

Name of the Thata. Rāgas derived from it.

1. Bhairavi. Bhairavi and Nilamberi.

नीलांबरी सदा गेया भैरवी रागिणी स्थितौ

2. Todi. Todi.

टोडी सुरागिणी कापि स्वस्थितौ शैव गीयते ।

3. Gouri. Malab, Shree Rāga, Chati Gouri, Pahadi-Goudi, Desi Todi, Desikari Goura, Triban, Multani, Dhanashree, Basant, Bhairava, Bibhas, Ramkali Gurjali, Bahuli, Reva, Bhatikar, Khat, Malab-Panchama, Jaithsree, Asaveri, Devagandhar, Sindhi-Asaveri, Gunakari.

मालवः स्यान्गुणमयः श्रीगौरी च विशेषतः ।

चैती गौरी तथा प्रोक्ता पहाडीगौरिका पुनः ॥

देशीटोडी देशकारो गौरो रागेषु सत्तमः ।
 त्रिवणः स्यान्मूलतानी घनाश्रीश्च वसंतकः ॥
 गौरा भैरवरागश्च विभासो रागसत्तमः ।
 रामकली तथागेया गुर्जरी बहुली ततः ॥
 रेवा च भट्टियारश्च षड्रागश्च थोत्तमः ।
 मालवः पंचमः किञ्चयजतश्रीश्च रागिणी ॥
 असावरी तथा ज्ञेया देवगांधार एव च ।
 सिंधी आसावरी ज्ञेया ज्ञेया गुणकरी तथा ॥
 गोरी संस्थानमध्ये तु एते रागा व्यवस्थिताः ।

4. Karnat. Karnat, Bageshwari, Kamach, Sorath, Paraj, Maru, Jaijaibanti, Kukulubha, Kamode, Kedar, Malab-Kausik, Hindol, Sughrari, Adana, Garakanada, Shree Rāga.

षाडवः कानरो रागो देशी विख्यातिमागतः ।
 वागीश्वरी कानरश्च खमाइची तु रागिणी ॥
 सोरठः परजो मारु जैजयंती तथा परा ।
 ककुभोऽपि च कामोदः कामोदी लोकमोदिनी ॥
 केदारी रागिणी रम्या गौरः स्यात् मालकौशिकः ।
 हिन्दोलः सुघराई स्यादडानो राग सत्तमः ॥
 गारेकानरनामा च श्रीरागश्च सुखावहः ।
 कर्णाटसंस्थितावेते रागाः सन्तीति निश्चितम् ॥

5. Kedar. Kedar-Nata. Abhir-Nata, Khambhabati, Sankaraveranam, Behagra Hamir, Shyam, Chayanat, Bhupali, Bhimpalasi, Kausik, Maru.

केदारस्वरसंस्थाने श्रुतः केदारनाटकः ।
 आभीरनाटनामा च गेयो रागस्तथापरः ॥
 रवंबावती ततो ज्ञेया शंकराभरणस्तथा ।
 विहागराच हम्बीरः श्यामः श्रुतिमनोहरः ॥
 छायाण्टश्च भूपाली ज्ञेया भीमपलासिका ।
 कौशिकश्च तथा गेयो मारु रागो विचक्षणैः ॥

6. Yaman. Yama, Sudhdha-Kalyan-Puria, Jait-Kalyan.

ईमन स्तरसंस्थाने शुद्धकल्याण ईरितः ।
 पूरिया विदिता लोके जयत्कल्याण एव च ॥

7. Saranga. Saranga, Pata-manjari, Brindabani - Saranga, Samanta-Saranga, Badaham-sa.

सारंग स्वरसंस्थाने प्रथमा पटमंजरी ।
 वृन्दावनी तथा ज्ञेया सामंतो बडहंसकः ॥

8. Megha. Megh-Maller, Gaud-Sar-
anga, Bilaval, Alahiya
Sudhdhasuhali, Desh,
Chayanat.

मेघरागस्य संस्थाने मेघो मल्लार एव च
गौरसारंगनाटौ च रागो बेलावली तथा
अलहिया तथा झेया शुद्धसूहव एव च
देशीसूहव देशाखौ शुद्धनाटस्तथैव च

9. Dhanashree. Dhanasree, Lalit.

धनाश्री स्वरसंस्थाने धनाश्रीर्ललितस्तथा ।

10. Purva. Purva.

पूर्वायाः स्वरसंस्थाने पूर्वैवपरिगीयते

11. Mukhari. Mukhari.

मुखारी स्वरसंस्थाने मुखारीपरिगीयते ।

12. Deepak. Deepak.

The Rāgas mentioned ere now by Lochana, are also enlisted in the works by the modern scholars, and majority of them are practically sung by the musicians of these days.

Thus his work is one of the greatest historical importance to the students of music. It

should be noted here that most of the “Janya Rāgas” narrated by him seem to have retained their original form even to-day. This work is on prosody and the author did not give any detailed account of the “Janya-Janak”, “Mala” or “Rāga”. He also did not care to explain fully the principles or the basis on which he had accepted the “Thata” or “Mela” system. This was followed by the work of “HRIDAYA NARAYANA DEVA”—of Garha-Desa about the year 1660, A. D. His work namely “Hridaya Kautuka” and “Hridaya Prakash” are important, so far as the subject matter of Swara Prakarana, definition, of Rāga and the system of classification of Rāgas are concerned.

The author himself had introduced a new āga and has used two new or different Swaras—notes for the Rāga newly composed by him with two different notes so called new newly added.

He had accepted the twelve “Thata” of “Raga Tarangini” and added his own composition to it. But the system of arrangement of Thata is absolutely different from his predecessor. Here is the list of the Rāgas which the author had put into different groups according

to the notes, namely, Suddha and Vikrita used in them.

Group No. 1. Suddha Mela.

Bhairavi Mela.

सांशान्यासा च सम्पूर्णा षड्जादि भैरवी भवेत्

—हृदय प्रकाश ।

शुद्धाः सप्त स्तरा रम्या वादनीयाः प्रयन्ततः ।

तेन वादन मात्रेण भैरवी जायते शुभा ॥

अन्ये तु भैरवी रागे धैवतं कोमलं विदुः ।

तदशुद्धं यतस्तादृङ् नायं रागोऽनुरंजकः ॥

—हृदय कौतुक ।

Group No. 2. Tivratara Gandhara. Karnat.

कर्णाटस्रत्र संपूर्णः षड्जादिः परिकीर्तितः ।

—हृदय प्रकाश ।

शुद्धाः सप्तस्वरास्तेषु गान्धारो मध्यमस्य चेत् ।

गृह्णाति द्वे श्रुती गीता कर्णाटी जायते तदा ॥

—हृदय कौतुक ।

Group No. 3. Komala Dhaivata. Mukhari.

धकोमला मुखारी स्यात्पूर्णा धादिकमूर्चना ।

—हृदय प्रकाश ।

शुद्धाः सप्त स्वरास्तेषु धैवतः कोमलो भवेत् ।

वीणायां जायते शुद्धा मुखारीसंस्थितिस्तदा ॥

—हृदय कौतुक ।

Group No. 4. Komala Dhaivata and

Rishava Tivra Gan-

dhara, and nishad. Todi.

कोमलर्षभधैवतौ, तीव्रतरगान्धार निषादौ च ।

कोमलर्षभधा पूर्णा गांशा तोडी निरूप्यते ॥

—हृदय प्रकाश ।

शुद्धाः सप्तस्वराः कार्यारिधौ तेषु च कोमलौ ।

टोडी सुरागिणी ज्ञेया ततो गायकनायकैः ॥

—हृदय कौतुक ।

Group No. 5 Gandhara and Nis-
hada.

Kedar.

भूपालीचेति, केदारः संपूर्णो गादि मूर्च्छनाः ।

एवं सति निषादश्चेत् काकली भवति स्फुटम् ।

वीणायां व्यक्तिमाधत्ते केदारी रागिणीतदा ॥

Group No. 6. Tivratara Gandhara,
Dhaivata and Nis-
hada.

Yaman.

तत्रेभनः पूरियाख्यौ जयत्कल्याण एव च ।

चतुर्थः शुद्ध कल्याणः पूर्णस्तत्रे मनो यथा ।

एवं सति च संस्थाने मध्यमः पंचमस्य चेत् ।

गृह्णाति दे श्रुती राग ईमनो जायते तदा ॥

Group No. 7. Tivratara Gandhara
Dhaivata and Nis-
hada.

Megh.

घनिषादौ च शार्ङ्गस्य कर्णाटस्य गमौ यदि ।

भवेतां रागराजन्यो मेघरागः प्रजायते ॥

- Group No. 8. Tivratama Gandhara,
Madhyama and Nis-
hada. Hridaya Rama.

गस्यतीव्रतमत्वेऽथ तथा तीव्रतमौ मनी ।
इहैवोत्प्रेक्षितापूर्णा हृदयाद्यारिमोच्यते ॥

- Group No. 9 Rishava Dhaivata Ko-
mala with Tivratara
Gandhara and Nis-
hada. Gouri.

- Group No. 10. Ati Trivatama Gan-
d h a r a Tivratara
Dhaivata - Madhya-
ma and Kakali Nis-
hada. Saranga.

एवं सति च गान्धारः शुद्धमध्यमतां व्रजेत् ।
वश्च शुद्धनिषादः स्यात् सारंगो जायते तदा ॥
अतितीव्र तमोगाख्यो मधौ तीव्र तरौ कृ ।
यत्रनिः काकलि तत्रा सारंगः पटमंजरी ॥

- Group No. 11. Tivratara Gandhara,
Madhyama Dhaivata
and Kakali Nishada. Purva.

ईमनस्वर संस्थाने निषादप्रथमांश्रुतिम
गृह्णाति धैवतश्चेष्टा पूर्वायाः स्वरसंस्थितिः ।

Group No. 12. Tivratara Gandhara
Madhyama Rishava
and Kakali Nishada. Dhanashree.

गमौ तीव्रतरौ यत्र रिषौ कोमल संज्ञकौ ।
निषादः काकली, पूर्णाधनाश्रीस्रत्र कीर्तिता ॥
रिषभः कोमलो गस्तु द्वे श्रुती मध्यमस्य चेत् ।
गृह्णाति द्वे श्रुती मश्च पंचमस्य विशेषतः ॥
धैवतः कोमलो निश्च पञ्जस्य द्वे श्रुती तदा ।
गृह्णाति रागिणी रम्या घनाश्रीर्जायते तदा ॥

The following Rāgas have been described by Hridaya Narayana Deva in his text.

1. Saindhavi, 2. Kukubha, 3. Bhairavi, 4. Nil-amberi, 5. Karnat, 6. Jijabanti, 7. Saurashtra, 8. Sugharai, 9. Kamode, 10. Adana, 11. Bageshwari, 12. Mukhari, 13. Todi, 14. Kedar, 15. Shyam-Nata, 16. Khambavati, 17. Hamir, 18. Shankara-varanam, 19. Jayat-Kedar, 20. Puriya Kedar, 21. Behagar, 22. Ahir-Nata, 23. Maru, 24. Bhimpalasi, 25. Chayanata, 26. Kedar-Nata, 27. Malkausika, 28. Bhoopali, 29. Yaman, 30. Puriya Kalyan, 31. Jait-Kalyan, 32. Sudhdha Kalyan, 33. Megh, 34. Sudhdha-Nata, 35. Nata, 36. Devagiri, 37. Gaud-Saranga, 38. Alahiya, 39. Deva-Bharan, 40. Desakh, 41. Gaud-Maller, 42. Suhab, 43. Madh-

yamadi. 44. Maller. 45. Hridaya Rama, 46. Gauri, 47. Multan-Dhanashree, 48. Shree-Rāga, 49. Shad Rāga, 50. Chaiti-Goure, 51. Basant, 52. Jayashree, 53. Ramkali, 54. Paraj, 55. Panchama, 56. Gandhar, 57. Asaveri, 58. Desi-Todi, 59. Bhairava, 60. Bahuli, 61. Gurjari, 62. Gaud, 63. Gunakari, 64. Desh-Kala, 65. Malashree, 66. Bibhas, 67. Tribani, 68. Sarang, 69. Pata-Manjari, 70. Samant, 71. Ada Hamsa, 72. Purva, 73. Dhanashree.

सैधव, भैरवी, नीलांबरी, कर्णाट कुकुभा, जिजावंती, सौराष्ट्री, मुघराई, कामोद, अडाना वा, गेश्वरी, मुखारी, टोडी, केदार, श्यामनट, खंवावती, हमीर, शंकराभरण, जयत्केदार, पूरिया केदार, विहागर, अहीरनट, मारु, भीमपलाशी, छायानट. केदार नट, मालकौश, भूपाली, ईमन, पूरिया कल्याण, जयत्कल्याण, शुद्ध कल्याण, मेघ, शुद्ध नट, नट, देवगिरी, गौर सारंग, अलहिया, देवाभरण.

देशारव, गौडमल्लार, सूहव, मध्यमादी, मल्लार, हृदयरमा, गौरी, मूलतानी, घनासरी, श्रीराग, षड्राग, चेतीगौरी, वसंत, जयश्री, रामकली, परज, पंचम, गान्धार, असावरी, देशीतोडी, भैरव, बहुली, गुर्जरी, गौड, गुणकरी, देशकाल, मालश्री, बिभास, त्रिवण, सारंग, पटमंजरी, सामंत बडदंस, पूर्वा, घनाश्री.

Regarding the "Rāga Deepaka"—which was related by Lochana had been precluded by Hridaya Narayana Deva. It is therefore possible that in his time "Rāga Deepaka" was not current, that is, why he might have dropped it from his text.

The most important treatise of the 17th century is Sangeet Parijat by Pundit Ahobala. It is believed that he was a South Indian Pundit but he had come in contact with the Northerners and had settled there. His work shows that he has dealt more with the music of North India and less with the South India⁴ music.

The system expounded by him in his text⁵ is on the North Indian music but several Rāgas that are popular even to-day in South Indian music have been mentioned there. Sir W. Ousley in his Oriental Collections, Vol., I., says that Sangeet Parijat was translated into Persian by Pundit Deva Nath, son of Basudeo in the year 1724 A. D. I have myself seen a copy of the Persian translation in the Rampur State library. The copy bears the seal of the curator of Emperor Mohammad Shah's library. We know that Mohammad Shah ascended the throne of Delhi in the year 1719 A. D. Parijat is freely quoted by Bhava Bhatta Pundit, in his well known work Sangeet Anupa Vilas. Bhava Bhatta's father, was in the service of the Emperor Shahjahan, and he himself was attached to the court of Raja Anupa Singh of Bikaner,

who was a contemporary of Aurangzeb. There is reason therefore to believe that Ahobala had some acquaintance with the famous Southern treatises.

Rāga Vibodha was written by Soma Nath, in 1610 A. D. These facts would go to prove that Sangeet Parijat was compiled some time in the latter half of the 17th century. References made here and there by Soma Nath for certain Rāgas, in connection with the system of "Mela" is enough to prove that in his time, the method of classification of Rāgas under "Thata" was prevalent. He himself has described about one hundred and twenty Rāgas in his text and has mentioned in detail the notes that are used in them, as for example, the Aroha (ascent) and Avaroha (descent), the Graha and Nyasa and also the Murchanas.

The verses that are coming next will form an idea about the same.

वनाश्रीमालवश्रीश्च रक्तवंसो वसन्तकः ।
 देशाख्यो देशकारी च भूपल्ली प्रसभस्तथा ॥३४१॥
 मध्यमादिः कोल्लाहासो बङ्गाली भैरवस्तथा ।
 नारायणो विभासश्च प्रतार्गेया इमे बुधैः ॥३४२॥
 गुर्जरी रेवगुप्तिश्च कौमारी कज्जली तथा ।

शंकराभरणस्तोडी सोरठी रामकृत्तथा ॥३४३॥
 नादरामक्रियारागो वेलावली कुडाविका ।
 गुणकारी जयश्रीश्च तथैव शिवबल्लभा ॥३४४॥
 एते रागाः प्रगीयन्ते प्रथमप्रहरोत्तरम् ॥३४५॥
 हंसाख्यो दीपको रागाः काम्भोदी कंकणस्तथा ।
 सारङ्गो देव गान्धारी रागो देवगिरिः परा ॥३४६॥
 ऐरावतोऽर्जुनो रागो रत्नावली ततः परम् ।
 असावरी च हिंदोलो मनोहरस्तथैव च ॥३४७॥
 वैजयन्ती तथा रागाः सर्वाश्चैव वराटिकाः ।
 एते रागाः प्रगीयन्ते द्वितीयप्रहरोत्तरम् ॥३४८॥
 घण्टारागस्तथा ढक्कः श्रीरागः कोकिलः पुनः ।
 सौदामिनी कुरङ्गश्च त्रिवेणी च सुरालयः ॥३४९॥
 पूर्वी विहङ्गडो रागः सामन्त कुमुदस्तथा ।
 वडहंसः पहाडी च चक्रधारस्तथैव च ॥३५०॥
 कल्याणाख्यवराली च मञ्जुभाषा ततः परम् ।
 सिंह्रवस्तथा रागस्तथैव पटमञ्जरी ॥३५१॥
 सर्वे गौलास्तथा नाटाः कल्पतरुस्तथैव च ।
 एते रागाः प्रगीयन्ते तृतीयप्रहरोत्तरम् ॥३५२॥
 सैधवो मेघरागश्च मल्लारी पञ्चमस्तथा ।
 नीलाम्बरी मुखारी च भैरवी ललितस्तथा ॥३५३॥
 मेघनादस्तथा देशी रागो मंगलकोशकः ।
 गौडरागश्च मल्लारो रागः आनन्दभैरवी ॥३५४॥
 शंकरानन्दमानव्यौ राजधानी च शर्वरी ।
 सावेरीराग इत्येताः सर्वदा च सुखप्रदाः ॥३५५॥

It is Ahobala, who for the first time gives a very clear expression about the Rāgas he had

actually dealt with, and the verses quoted from his text are the evidence for it :—

असाधारणधर्मा ये लक्षणत्वेन कीर्तिताः ।
 तैरेव रागभेदाः स्युस्तांस्तु वक्ष्येऽत्र कालतः ॥३५६॥
 न्यासांशौ यत्र नोच्येते तम षड्जं विदुर्दुधाः ।
 आदाबुद्गृह्यते येन स तानोद्ग्रहकारकः ॥३५७॥
 शुद्धमेलोद्भवः पूर्णो धैवतादिकमूर्धनः ।

¹ SHRINIVAS PUNDIT.—Is the author of Rāga Tatva Vibodha. It is a small but interesting text on the theory of North Indian music of the first half of the eighteenth century.

He has dealt with the shrutis, Swaras and Murchnas in the beginning of his book which shows the difference of opinion among the musicians of his time. Then he defines the “Mela” or “Thata” and puts it in his own inimitable style. Here is a verse from his text for evidence.

मेल स्वर समूहः स्याद्राग व्यंजनशक्तिमान् ।
 श्रिष्टोच्चारणमेवात्र समुदायः प्रकीर्तितः ॥

That is, a Mela or Thata is a series of notes or collection of notes—that are capable of producing Rāga. He puts the „Mela” into three forms namely :—

THE ORIGIN OF RĀGA

4. Rāga Megh.



मल्लार एव मेघः किञ्चिन्मृदुनिप्रवेशतो भवति ।

ऋषभस्यांदोलनमत्यत्र भवेद्भेदधीजननहेतुः ॥

—राग कल्पद्रुम ।

शुद्धैः स्वरेः समस्तैर्यो युक्तः सम्पूर्ण शब्दभाक् ।

षड्भिः षडव इत्युक्तः स्तरं पञ्चभिरीडुवं ॥

एवं मेल स्त्रिधा प्रोक्तो विकृतैश्च स्वरैरिह ।

He means to say that when a “Mela” takes all the Sudhdha Swara or note it is called “Sampurna”, when it takes only six notes it is said to be “Shadava” and when it uses only five notes, it is known as “Odava”. In the following verses he again enumerates the exact number of possible Rāgas :—

शुद्ध सम्पूर्ण मेलस्य भेद एक उदाहृतः ।

तत्रैकैकस्वरत्यागात् षडवः षड्विधोमतः

पञ्चाधिकदशत्वं हि स्वरद्वय वियोगतः ॥

That is, “Sudhdha-Sampurna” Mela has only one form, with the omission of one note at a time from the “Mela”, only six varieties are available, if two notes are dropped together fifteen varieties are produced, for example : If Ni, Dha, Pa, Ma, Ga, and Re is omitted one at a time, then six varieties of Shadava Rāgas are produced. Similarly, when the following pairs of notes are dropped in succession, then only fifteen different forms are available, namely :—

Ni-Dha, Ni-Pa, Ni-Ma, Ni-Ga, Ni-Re.

Dha-Pa, Dha-Ma, Dha-Ga, Dha-Re.

Pa-Ma, Pa-Ga, Pa-Re.

Ma-Ga, Ma-Re and Ga-Re.

It has already been accepted by all the previous authors of the mediæval period that a Rāga is derived from the "Mela or Thata" which, with the omission, of one or two notes at a time, and also with the help of Aroha and Avaroha (ascent and descent) becomes Rāga itself. This is only possible when the system of "Sampurna-Shadava and Odava is followed mention of which has been made ere now.

It can be concluded here that through mathematical calculation four hundred and eighty four Rāgas can be derived from the "Sampurna Mela". It should be noted here that producing Rāgas from a mela by mathematical calculation as pointed out above is the current principle on which the South Indian, that is, the Karnatic music is based and accepted by all.

Thus it is, that this process laid down by both Ahobala and Shrinivas regarding "Mela or Thata" which is only a series of notes produces

Rāgas. A sloka verse from their works will suffice to illustrate :—

मेल स्तर समूहः स्याद्रागव्यंजनशक्तिमान् ।

The function of “Mela” is only to put the right notes with the exact “Varjya-Avarjya” rule for the Rāga intended to be sung, whereas the Murchanas added the requirement of “Aroha” and “Avaroha”, thus Rāgas are produced. In the present system of music which is commonly known as the Hindusthani Sangeet Padhati the term Murchhana has lost all the ancient or medieaval significance. The Murchanas coinciding with the Mela becomes undistinguishable from it. That the Mela directly produces “Rāga” by the process of “Aroha” and “Avaroha”, can be strongly asserted as some of the Mahomedan professional artists are known to use the term in the sense of a kind of “Gamaka”. In the Southern music system even now, “Murchhanas” merely mean the “Aroha” and “Avaroha” and nothing else.

CONCLUSION.

It can be said here obviously that the music of India in the medieaval age was in

a flourishing state. The scholars of that age, leaving aside the old legends, which were full of controversies, introduced so many new things and added to the then current music of the country; and that very system has been followed by the modern scholars.

Ahobala Shrinivas and Hridaryanarayan indicated the actual place of each note both sharp and flat of the octave, by means of measuring the wire of the Veena—the popular and most common stringed instrument of those days. This process has made the works of these authors very valuable to us to fix the different notes used in different Rāgas of those days. Also the system of “Mela” or “Thata”, classification of “Rāga”, “Rāga Lakshna” and the exact number of Rāgas through calculation is worth appreciation.

Every one of the above mentioned scholars has offered unique ideas of his own—which has enriched the literature of music of the mediaeval age. Not only the theory but also the practical side of this art had reached its zenith. That is why most of the historians say that the art of music had reached its climax during the reign of the Moguls, mainly, under the patron-

age and Royal support of the great Emperor Akbar 1556, A. D. to 1605 A. D. During this long period of six hundred years many new Rāgas which were chiefly borrowed from the music of Persia, Arabia, Syria, and Messopotamia were introduced and then assimilated with the music of India.

Various types of songs in different rhythm, or Tala such as "Dhrupada", "Dhamar", "Hori", "Kheyal", "Tarana", "Chaturanga" "Bhajan" etc., were introduced by the great musicians of the by-gone age. The current music of these days i. e., "Hindusthani music" is a beautiful monument of the fusion of Hindu and Islamic culture of the mediæval age.

The Rāgas, namely, Yaman, Bukhar, Zilaph, Sazagiri, Sarparda were introduced by Amir Khusru when he was attached to the court of Allauddin Khilji. Raja Man Singh of Gwalior, Sultan Husain Shirqui of Jaunpur, Mahomed Shah, Mira Bai, Tulsi Das and Sur Das were the creators of different types of songs and melodies that are still sung at present by the lovers of music.

Miyan Tan Sen is said to hold the highest

position in the sphere of music and commanded an unchallenged reputation and respect for his exhaustive knowledge. Rāgas namely "Miyanki-Maller, "Darabari Kanada", "Miyanki-Saranga" etc., are the bright examples of his masterly compositions. These Rāgas are so sweet that they became very popular and are sung today even by the experts of the present age.

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It has been told already that in Ancient India "Jati Gayana" was in vogue and "Rāga Gayana" was introduced by the scholars of the mediæval age—which was altogether a new thing to the foreigners. Through long perseverance they were able to assimilate the music both of the orient and foreign and give an unique shape to it which is current at present.

THE ORIGIN OF RĀGA

Chapter III

Revered Pundit VISHNU NARAYAN BHAT[†] KHANDE—whose monumental works on the system of present day music have removed all dissensions and put before the music-loving people the whole theory of this art in a very lucid way. The method is scientific and appropriate. One of his works in Sanskrit entitled “Lakshya Sangeet” deals entirely with the theory of music. This is the only work which we possess, that answers almost all the queries that may arise in the mind of a beginner, an advanced student and also the person, who, is misled by such, who, as himself possesses only a smattering knowledge of the subject.

He has accepted the system expounded by his predecessors of the mediæval age and puts them in a more easy, scientific and reasonable way. He begins with the following verses :—

रागास्तावद्दशविधा भरताद्यैरुदीरिताः ।
 ग्राम रागाश्चोप रागा रागा भाषाविभाषिकाः ॥
 तथैवान्तर भाषाख्या रागांगाख्यास्ततःपरम् ।
 भाषांगानि क्रियांगानि चोपांगानि पुनः क्रमात् ॥
 दशस्वेतेषु रागेषु ग्रामरागादयः पुनः ।
 रागास्त्वन्तरभाषाता मार्गरागा भवन्ति षट् ॥
 ततो गंधर्वलोकेन प्रयोज्यास्ते व्यवस्थिताः ।
 तस्माद्ग्रागांगभाषांगक्रियांगोपांग संज्ञिकाः ॥
 रागाश्चत्वार एवैते देशिरागाः प्रकीर्तिताः ॥
 रागांगादिचतुष्कं तु सांप्रतं स्यात्सुगोचरम् ।
 संगीते दाक्षिणात्यानामिति सर्वत्र संमतम् ॥
 मूर्च्छनाया रहस्यं तद्रत्नाकरप्रपंचितम् ।
 स्फुटमेवाभवद्वोद्धुं न शक्तः कोऽपि पंडितः ॥
 जातिप्रकरणं चापि रत्नाकरनिरूपितम् ।
 अनेकानुकृतं सद्यो ज्ञातुं शक्तो न कोऽपि तत् ॥

In these Shlokas Pt. Bhatkhande refers to the ancient system of Grama—Murchhanas and Jatis and the ten types of Rāgas deploring the impossibility to-day of explaining them (a detailed account of these already has been made in the first and second chapters of the text).

After describing the theory of “Nada” i. e., sound in detail the author takes up the actual notes that are used practically both in vocal and instrumental music, and keeps aside the

remaining ten “Shrutis” or microtonal intervals of sound — practical use of which entirely depends upon the skillfulness of the best artists.

He had accepted the seven *sudhdha*—and five *vikritas*—notes in an octave. The following verses quoted from his text explain the idea of the great scholar :—

हिन्दुस्थानीयपद्धत्यां लक्ष्यलक्षणकोविदैः ।
 सप्त शुद्धास्तथा पंच विकृता निश्चिताः स्वराः ॥३६॥
 संज्ञास्तेषामथो वच्मि लक्ष्यसंगीतगोचराः ।
 यतः स्याद्रागनिर्देशे सर्वेषां सुखबोधनम् ॥३७॥
 शुद्धाः सप्त स्वराः शुद्धपूर्व्या तत्तदाख्यया ।
 विज्ञेयाः क्रमशः शुद्धगङ्जः शुद्धर्षभस्ततः ॥३८॥
 शुद्धगान्धार इत्युक्तः शुद्धमध्यम इत्यपि ।
 शुद्धपंचम इत्येवं शुद्धधैवत इत्यपि ॥
 ततः शुद्धनिषादश्चेत्येवं सप्त स्वराभिधाः ॥३९॥
 विकृताः पंच कथ्यन्ते प्रथमः कोमलर्षभः ।
 द्वितीयः कोमलो गः स्यात्तृतीयस्तीव्रमध्यमः ॥४०॥
 चतुर्थः कोमलो धाख्यः पंचमः कोमलाख्यनिः ।
 आहत्य शुद्धविकृताः स्वरा द्वादश ईरिताः ॥४१॥

—लक्ष्यसंगीत (पृष्ठ ५०)

He says that when, out of these twelve degrees of the Complete Gamat, one variety each of the “Chalaswara” with all the “Achala

Swaras" arranged in their proper order, lowest to the highest form a Mela or Thata. Thus a large number of different Melas can be produced by different combinations, each of which becomes the source of several Rāgas.

MELA OR THATA SYSTEM.

मेलः स्वरसमूहः स्याद्भागव्यंजनशक्तिमान्।

श्लिष्टोच्चारणमेवात्र समूहः परिकीर्तितः ॥

A "Mela", "Thata" or parent scale is a series of seven notes taken in their order beginning from "Sa" the key note of the octave. That is, such combination of notes which produces "Rāgas immediately it is sung or played is known as "Mela" or "Thata". The important points regarding the same may be noted below for a proper attention and consideration that it deserves.

1. What is the main significance and utility of the twelve notes that are contained in an octave ?

2. How many "Melas" are derived out of the twelve notes that are contained in an octave ?

3. How many “Melas” are in practical use for the classification of the current Rāgas ?

It was Lochana—who, after a minute observation of the then current system of “Rāga” and “Rāginis” of his own time—realised that the Rāga-Rāgini system was fantastic and absolutely untenable. So he adopted the system of “Mela” which was already prevalent in the South having been, for the first time introduced by Ramamatya, author of *Swara Mela Kalanidhi*. Lochana found this system of Rāga classification to be more proper and helpful to the students of music, an easy and scientific method for the beginners, as well as for such persons, as had some knowledge of the same. Therefore, the system of “Mela” introduced by him, proved to be more useful and important as it is easy to understand and easier to follow. That is why all his successors followed this system without the least objection.

Till the end of the 17th century there was a great difference of opinion, no doubt, regarding the exact number of “Melas” that could be obtained out of the twelve notes that are contained in the octave.

CURRENT MELAS AND RĀGAS DERIVED FROM THEM.

A South Indian Pundit named Vyankata Mukhi placed before all interested people, the exact number of "Melas" which he had calculated mathematically.

In his opinion only seventy two "Melas" can be derived from the twelve notes of the octave. An objection may be raised here that the author was a compiler of music text on the Southern system and not of the North, but it can be easily answered that the basic principles, such as, "Mela" and "Rāga" formation are common to both the systems. Therefore the proposition laid down by him, which is, absolutely based on purely mathematical calculation may safely be applied to both the systems equally well. He was so confident about his own research, that he says with certainty, that the number of "Melas" worked out by him can neither be increased nor decreased even by Mahadeva himself the master of the art of music.

It is the opinion of all the authors of music of these days, that, only seventy two Melas or Thatas can be derived from the twelve notes of

the octave and only ten out of them, namely, Bilaval, Kalyan, Khamach, Bhairava, Puravi, Marwa, Kaphi, Asaveri, Bhairavi and Todi are more important than the rest. Quotation from “Lakshya Sangeet” in support of the same:—

कल्याणीमेलकस्वाद्यो वेलावली द्वितीयकः ।
 खमाजाख्यस्तृतीयः स्याद्भैरवाख्यश्चतुर्थकः ॥
 पंचमः पूर्विकासंज्ञः षष्ठः स्यान्मारवाभिधः ।
 सप्तमः काफिसंज्ञः स्यादासावरी तथाष्टमः ॥
 नवमो भैरवी मेलो दशमस्तोडिकाह्वयः ।
 इत्येते दशमेलान्ते रागोत्पादनहेतवः ॥

—लक्ष्यसंगीत (पृष्ठ ७७)

Majority of the Rāgas of the Hindusthani music system are derived from the Thatas mentioned above, because they generate all the current and rare Rāgas described in the literature of music both of the medieaval and modern age. The basic principles and the essential conditions of a “Thata” which every student of music should know are quoted below :—

1. A “Mela” must have all the seven notes of the octave in order of succession.

2. Both the forms of a note, such as, sharp and flat may be used one after the other in a “Thata”.

3. It is not essential for a “Thata” to have the qualities of pleasing the listeners.

RĀGA

It is now clear to all, that the function of a “Thata” is only to produce “Rāga.” This very term stands as an intricate question that very often creates a situation of mere confusion. The term “Rāga” may be defined in various ways. But the root meaning of this word is as follows:-

स्वरवर्ण विशेषेण ध्वनिभेदेन वा पुनः ।

रज्यते येन यः कश्चित् स रागः संमतः सताम् ॥

—बृहद्देशी (पृष्ठ ८१)

That is, a “Rāga” must be appealing and pleasing to all. Majority of the authors have defined the term “Rāga” thus :—

1.

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रंजको जनचित्तानां स च राग उदाहृतः ॥२८॥

—बृहद्देशी (पृष्ठ ८१)

2.

होलावश्चित्तसारः स्याद् रागस्यान्दोलनं भवेत् ।

रक्तिस्वरूपं रागस्य रागच्छाया तदाश्रया ॥६०॥

—संगीतसमय सार (पृष्ठ १२)

3.

रंजकः स्वरसंदर्भो राग इत्यभिधीयते ।

—संगीत पारिजात (पृष्ठ ३०)

4.

योऽयं ध्वनिविशेषस्तु स्वरवर्णं विभूषितः ।

रंजको जन चित्तानां स रागः कथ्यते बुधैः ॥६६॥

—लक्ष्यसंगीत (पृष्ठ ६६)

That is, in short, a Rāga is the combination of different notes that are contained in an octave, with “Vernas that pleases the listeners. The following are the essential CONDITIONS for the production of a Rāga.”

RĀGA JATI AND ITS NUMBER

1. A “Rāga” is derived from some “Thata” and may contain seven, six or at least five notes of the “Mela” from which it is produced.

अष्टौऽवः पञ्चभिः प्रोक्तः स्वरैः षड्भिश्चषाडवः ।

संपूर्णः सप्तभिर्ज्ञेय एवं रागास्त्रिधा मतः ॥

That is, as a rule a “Sampurna Rāga” must have all the seven notes of the octave, whereas a “Shadava Rāga” takes any six and an “Odava Rāga” uses only five notes that are contained in an octave, except that the notes “Ma” and “Pa” are never dropped both together at the same time.

Thus by mere mathematical calculation the total number of Rāgas that can be produced from one single Thata by the Varya—avarya process comes to Four hundred eighty four. If all the seventy two Thatas of Pt. Vyankata Mukhi are accepted and used practically then 34834 Rāgas are obtained, for example :—

Rāga Jati.		Exact Number.
1.	Sampurna-Sampurna. Rāga	1
2.	„ Shadava. „	6
3.	„ Odava. „	15
4.	Shadava Sampurna. „	6
5.	„ Shadava. „	36
6.	„ Odava. „	90
7.	Odava-Sampurna. „	15
8.	„ Shadava. „	90
9.	„ Odava. „	225

Total Number of Rāgas. 484

पूर्णारोहवरोहः स्यात् प्रकारस्त्वेक एव हि ।
 सम्पूर्णाषाडवास्तत्र षडेव संभवन्ति ते ॥३८॥
 संपूर्णौडुबकाश्चाथ पंचदशमिता मताः ।
 इति परिस्फुटं भूयादनायासेन तद्विदाम् ॥३९॥
 षाडवारोहसंपन्ना विलोमे षाडवाः पुनः ।
 षट्त्रिंशद्देकास्तत्र मन्यन्ते लक्ष्यकोविदैः ॥४०॥

THE ORIGIN OF RĀGA

5. Rāga Malkaus.



भैरवीमेलसंजातो रागो लोके गुणिप्रियः ।
मालकोश इति ख्यातो रिपवर्जित औडुवः ॥

—लक्ष्य संगीत ।

षाड्वौडुवभेदास्ते नवतिः संप्रकीर्तिताः ।
 पंचदशहताः षट् ते परिस्फुटं विवेकिनाम् ॥४१॥
 औडुवारोहसंपन्नाः संपूर्णा अवरोहणे ।
 पंच दश प्रकारास्ते संभवेयुर्मते विदाम् ॥४२॥
 औडुवारोहसंयुक्ता विलोमे षाडवास्तथा ।
 नवति प्रमिता भेदाः सर्वलक्ष्यज्ञसंमताः ॥४३॥
 औडुवौडुवभेदास्ते शरनेत्रकराः स्मृताः ।

—लक्ष्यसंगीत (पृष्ठ ६२)

2. If both the forms of the same note, flat and sharp, occur in a Rāga—which however happens rarely—it is as a rule that the sharp notes are usually used in ascending and the flat notes are used while descending, in such a Rāga but there are exceptions.

Almost all the twelve notes of the octave i.e. sharp and flat have now come to use in the Rāgas Bhairavi and Pilu. It is allowed in these two Rāgas only under the rules of “रंजको जनचित्तानां स रागः कथ्यते बुधैः” i.e. the effect of a Rāga must be pleasing to the ear. These two Rāgas are considered to be the most popular and common among those, even who, do not know any thing about music. People like the bullock-cart drivers and the Tongavalas of the United Provinces usually sing these two Rāgas when they are in mood.

Both the Madhyamas are used in "Lalit" just one after the other. It is permitted in this Rāga, only because, without the use of both the Madayamas, the Rāga cannot be recognized and it will also remain undeveloped. The main characteristic of this Rāga depends upon the Madhyamas.

The other forms of the same notes are usually used in a Rāga as a "Vivadi" note, i. e, to beautify the Rāga. The following verse is an excellent analogy regarding the same given by the modern scholars of music :—

विवादिनं स्वरं प्रायो योजयन्त्यवरोहणे ।
न तच्छास्त्रेऽतिदोषार्हमित्यूचूर्णद्वयेदिनः ॥
सुप्रमाणयुतो मन्ये विवाद्यपि सुरक्तिदः ।
यथेषत्कृष्णावर्णेन शुभ्रस्यातिविचित्रता ॥

—लक्ष्यसंगीत (पृष्ठ ७४)

3. A Rāga must have the "Vernas" that is ascent and descent.

गानक्रियोच्यते वर्णः स चतुर्वनिरूपितः ।
स्याय्यारोहवरोही च संचारीत्यथलक्षणम् ॥

—लक्ष्यसंगीत (पृष्ठ ६७)

That is four kinds of "Vernas" namely "Asthaiee", "Arohi", "Avarohi" and "Sanchari" are used when a Rāga is practically

sung or played. The function of all these afore-said “Vernas” is so important in the development of a Rāga that without these a Rāga cannot be sung properly and well. Besides these there are four kinds of “Swaras” more generally known as “Vadi” “Samavadi”, “Vivadi” and “Anuvadi”,

चतुर्विधाः स्वरा वादी संवादी च विवाद्यपि ।

अनुवादी च वादी तु प्रयोगे बहुलस्वरः ॥

—लक्ष्यसंगीत (पृष्ठ ७१)

That is, the “Vadi” note is just like the king or main note in the Rāga, where as the “Samavadi” note is just like the minister to the king, so to say the next in importance to the “Vadi” note. The “Vivadi” is the enemy note, because when it is used in any Rāga improperly it produces a discordant sound or destroys the harmony of the Rāga. The note “Anuvadi” is just like the servant or follower without any importance of his own.

The notes namely “Vadi” and “Samavadi” are very important in a Rāga because they discharge two main functions. Firstly they determine the identity of the Rāga and also the class of the same and, secondly, the time when it is to be sung or played.

Now the author quotes the Lakshana (signs) through which a Rāga is to be judged and recognised. It refers to the ancient system of development, and does not apply to the music of the Lakshya-Sangeet. It is an evidence to show how systematic the Rāga development used to be in ancient music and it would better, if, some such rules were formed for the Rāga development.

RĀGA GAYANA

रंजयन्ति मनांसीति रागास्ते दशलक्षणाः ।

लक्षणानि दशोक्तानिलक्ष्यन्ते तावदादितः ।

प्रदाणौ मंद्रतागौ च न्यासापन्यासकौ तथा ॥

अथ संन्यासविन्यासौ बहुत्वं चाल्पता तथा ।

लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् ॥

—चतुर्द्विप्रकाश ।

The scholar has also mentioned the points regarding a Rāga through which it is to be identified, namely, "Graha", "Amsa", "Mandra", "Tara", "Nayasa", "Apanyas", "Sanyas", "Binyas", "Bahuttva". If all these points be compared with those given in the rules of "Jati-Gayana", it can be ascertained here that the above said rules regarding the Rāga are chiefly borrowed from those ascribed to "Jati-Gayana" of the ancient times. It is also pro-

bable that, when, “Rāga-Gayana” came in force all these rules that were essential for the fulfilment of the “Jati-Gayana” were attached to “RĀGA-GAYANA”.

प्रदांशतारमंद्राश्च न्यासापन्यासकौ तथा ।
अपि सन्यासविन्यासौ बहुत्वं चाल्पता ततः ॥
एतान्यंतरमार्गेण सह लक्ष्माणि जातिषु ।
षाडवौडुविते क्वापीत्येव माहुस्त्रयोदश ॥

Majority of the ancient scholars say that “Rāga-Gayana” is the fourth type of current geetas or songs of those days chiefly derived from “Jati-Gayana”. The following statement from Bruhaddesi supports the same :—

इदानीं सम्प्रवक्ष्यामि सप्त गीतीर्मनोहराः ।
प्रथमा शुद्धगीतीस्याद् दितीया भिन्नका भवेत् ॥
तृतीया गौडिका चैव रागगीतिश्चतुर्थिका ।
साधारणी तु विज्ञेया गीतिज्ञैः पंचमी तथा ॥
भाषागीतिस्तुषष्ठी स्याद विभाषा चैव सप्तमी ।
सप्तगीत्यो मया प्रोक्ता इदानीं भेद उच्यते ॥

It is now evident, that the mode of singing the Rāgas, is mainly derived from the ancient “Jati-Gayana”, which is in due course of time blended with the music of Persia, Arabia, Syria, and Mesopotamia.

Sangeetacharya Pundit Vadi Lal Shivaramji of Ahmedabad, one of the best and leading scholars of music, who, is considered to be the living encyclopaedia of the literature of music says, that, if the present Rāgas are sung properly then it is the most difficult task even for the top most artists of these days to sing any Rāga more than a couple of minutes. But he firmly believes that the purity of Rāgas as they are in the present form should be very strictly followed by every student of music. The following verses quoted from Chaturdandi Prakasika will give the exact sense of "Rāga-Lakshana" :—

रंजयन्ति मनांसीति रागास्ते दशलक्षणाः ।

लक्षणानि दशोक्तानि लक्ष्यन्तेताव दादितः ॥

प्रहाशौ मद्रतारौ च न्यासापन्यासकौ तथा ।

अथ सन्यासविन्यासौ बहुत्वं चाल्पता तथा ॥

लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् ॥

A common rule that was always followed by both the ancient and medieaval artists, is that, they had to begin the "Geeta" that is song from a particular note, which is known as "Graha" and they had also to make an end of the song on a definite note named "Nyasa" The prominent note in the song is said to be

“Amsa Swara”. The proper use of the former two notes is not in common practice but the present “Vadi” note is the modified form of the “Amsa Swara” of the by-gone age. For example :—

गीतं प्रारभ्यते येन सस्वरो ग्रह ईरितः ।
 गीतसमामिच्छ्यासो वर्ण्यते चांशकोऽधुना ॥
 बहुशो गीयते येन स्वरेणांशः स कथ्यते ।
 अंश स्वरस्त्वसावेव जीवस्वर इति स्मृतः ॥
 अधुना लक्ष्यमार्गं तु मेलजात्यादि साधनैः ।
 तथा वादिस्वरेणैव सर्वे रागाः सुवर्णिताः ॥

Regarding the term “Mandra” and “Tara” they are in the rising order of pitch known as “Mandra, Madhya and “Tara” Sthana. But the words namely “Apanyas”, “Sanyas”, “Bin-yas”, “Bahuttva” and “Alpattva” are purely technical terms absolutely meant for the higher students for their higher studies in music. So these terms can safely be avoided here undiscussed—as they are not much connected with the topics of the present work.

Now let us look at the time table of Rāgas that is the rules showing the proper times at which different Rāgas are to be sung or played. It cannot be denied that each Rāga has its own

emotion or feeling and also mood or passion. In order to encourage the same and also to have the full advantage of it the artists are habituated to sing a particular Rāga at a specific hour of the day or night. Narada the author of Sangeet Makaranda has also expressed his own views in this respect in the following verse :—

रागावेलाप्रगानेन रागाणां हिंसको भवेत् ।

यः शृणोति स दारिद्री आयुर्नश्यति सर्वदा ॥२४॥

देवता विषये गीतं पुण्यनामप्रबद्धं नम ।

आध्यात्मिकेन योगेन सर्वपापप्रणाशनम् ॥२५॥

पृष्ठ १६

That is, one who sings and also those who hear music untimely not only destroy the beauty or harmony of the Rāga but also lose their own lives.

For the purpose of determining their times of singing Rāgas have been classified into three groups according to the notes used in them, for example :—

1. Sandhi Prakash Rāgas. 2. Purva or Purvanga Vadi Rāgas and 3. Utter or Uttara-ranga Vadi Rāgas.

SANDHI PRAKASH RĀGAS are such, as are usually sung or played at twilight that is just an hour before and after the sunrise and sunset, i. e., between 5 A. M. to 7 A. M. and 5 P. M. to 7 P. M. The characteristic of these Rāgas is entirely based upon the notes used in them. Komala Risava—flat D is essential, both forms of “Madhyama” that is flat and sharp may be used either separately, simultaneously or just one after the other and the other notes are all Sudhdha—sharp. Here is a beautiful quotation from Lakshya Sangeet page 74 that gives an exact idea of it.

प्रातःकाले तथा सायंकाले गेयास्तु ये मताः ।
 संधिप्रकाशनामानो रागा अस्माभिरीरिताः ॥
 एतद्रागेषु निर्दिष्टं वैचित्र्यं लक्ष्यवेदिभिः ।
 मृदुत्वं रिषयोश्चाथ तीव्रत्वं गनिषादयोः ॥
 सायंकालप्रगेयत्वं तीव्रमेण भवेत्स्फुटम् ।
 शुद्धमेण भवेत्तद्वत् प्रातःकालप्रसूचनम् ॥

Punditji says that among these Sandhi-Prakash Rāgas Tivra Madhyama, if prominent, denotes evening twilight whereas the prominence of Shuddha Madhyama indicates morning twilight. That is the prominence of Madhyama denotes the time and nothing else.

The Rāgas derived from Bhairava, Purvi and Marva Mela or Thata can be placed in this group.

PURVA RĀGA.—Rāgas that are sung after “Sandhi Prakash Rāgas” and before the mid-night and also mid-day are said to be the Purva or Purvanga Vadi Rāga. That is the “Vadi” or predominant note of these Rāgas are always found in any of the notes viz., “Sa”, “Re”, “Ga”, “Ma” or “Pa”. It is sung between 7 A. M. and mid-day and 7 P. M. to midnight. The Rāgas derived from Bilaval, Kalyan and Khamach mela or thata which take all the Sudhdha or sharp notes of the octave and also Tivra Madhyama in the case of Kalyan and Komal Nishada, which is permitted, can be placed in this group.

Rāgas with komal Gandhara and Nishada and also Rishava and Dhaivata in both the forms are known as Utter or Uttaranga Vadi Rāga. These Rāgas are sung after the “Purva Rāgas” and before the “Sandhi Prakash Rāgas”, say between mid-day to 4 or 5 P.M. and also between midnight to 4 or 5 A.M. The Vadi notes of

all these Rāgas generally stick to any one note of the second half of the octave that is “Pa”, “Dha”, “Ni”, and top “Sa”. Rāgas derived from Kafi, Asaveri, Bhairavi and Todi are considered to belong to this group.

The following quotations from “Abhinava Rāga Manjari” will give a clear idea of it :—

स्वरत्रिकृत्यधीनाः स्युस्त्रयो वर्गा व्यवस्थिताः ।
 रागाणामिह मर्मज्ञैर्गानसौकर्यहेतवे ॥
 रिगधतीव्रका रागा वर्गोऽग्रिमे व्यवस्थिताः ।
 संधिप्रकाशनामानः क्षिप्ता वर्गे द्वितीयके ॥
 तृतीये निहताः सर्वे गनिकोमल मण्डिताः ।
 व्यवस्थेयं समीचीना गानकालविनिर्णये ॥
 प्रातर्गेयास्तथा सायं गेया रागाः संमततः ।
 संधिप्रकाशवर्गे स्युरिति सर्वत्र संमतम् ॥
 ततः परं समादिष्टं गानं लक्ष्यानुसारतः ।
 रिगधतीव्रकाणां तद्रागाणां भूरिरक्तिदम् ॥
 गनिकोमलसम्पन्ना रागा गीता विशेषतः ।
 मध्याह्ने च तथा मध्यरात्रे संगीतविन्मते ॥

It is to be noted here that, the two main classes Poorva and Utter Rāgas are formed from the Vadi and Samavadi aspect and not exactly from the flat and sharp note point of view.

Poorva Rāgas, Rāgas having their Vadi in

Poorvang are sung during 12 noon to mid-night. Similarly Utter or Utteranga Rāgas having their Vadi note in Utteranga are sung between midnight and mid-day. These Rāgas may be classified into the following two groups according to the notes used as Vadi in them.

GROUP I.

Poorva Rāgas :—

- (a) Vadi in Poorvanga
- (b) Time during 12 noon and midnight.

Utter Rāgas :—

- (a) Vadi in Utteranga
- (b) Time between mid-night to mid-day i.e., 12 noon to midnight.

The notes namely “स”, “म” and “प” (Sa, Ma, Pa) appear in both the Angas, therefore Rāgas having any one of them as Vadi are some of them, Poorva Rāgas and some other Utter Rāgas.

GROUP II.

According to Swaras (notes) Sudhdha and Vikirta (flat and sharp).

1. (a) Sandhi Prakash — both morning and evening Swaras required Komal Rishava and Tivra Gandhara (Flat “D” and Sharp “E”).)

(b) Madhyama, if Tivra (sharp) alone or more prominent where both the Madhyamas occur, denotes evening twilight. For example, Pooravi, Shree, Puriya-Dhanashree and Gouri. If suddha Madhyama occurs alone or more prominent where both the Madhyamas are used the Rāgas belong to morning twilight group. For example, Bhairava, Ramkali, Lalit and Kalingda.

Students are advised to note that the prominence of Tivra Madhyama (F sharp) in any group denotes night time or evening twilight and Suddha Madhyama (Flat “F”) denotes morning time or morning twilight. For example the Rāgas, namely, Basant, Paraj, Lalit, Sohini, Kalingda, Bhairava and Ramkali are sung between 3 A. M. to 9 A. M., whereas the Rāgas Shree, Puravi, Puriya Dhanashree, and Marava, are sung in the 4th quarter of the day.

2. Rāgas having Tivra (Shuddha) “Re” and Shuddha “Dha” are usually sung in the first quarter of the day and night subject to the above mentioned rule about Madhyamas.

3. Rāgas having Komal “Ga” and Komal “Ni” are to be sung during the second and third quarters of the day and night according to the “Angas” subject to the rule about Tivra Madhyama.

In the description of a Rāga the following points should be remembered and followed by every student of music, because it fulfills almost all conditions required for the same, described by the modern scholars :—

1. The name of the “Mela” or “Thata” from which a Rāga is derived should be mentioned, i. e., the name of the parent scale of the Rāga is required

2. A detailed account of all the notes that are used or omitted in a Rāga in its ascent or descent or in both be given i. e., the “Aroha” (ascent) and “Avaroha” (descent) of the same be given.

3. It is essential to mention the “Jati” of the Rāga i. e. “Sampurna” ‘Shadava” or “Odava” is required.

4. Time of singing of the Rāgas and the class to which it belongs accordingly should be mentioned.

5. The following “Swaras” namely “Vadi” “Samavadi”, “Vivadi” if any, and “Anuvadi” are essential in the description of each Rāga.

6. Characteristic or identifying passages that is “पकड़” of each Rāga are needed. A detailed description of all the ten principal Rāgas is given below with reference to the Sanskrit texts of the modern scholars :—

1. Rāga Yaman :—

a. Rāga Yaman is derived from Kalyan Mela.

b. Ascent. Sa. Re. Ga. Madhyama Tivra Pa. Dha. Ni. Sa. Descent. Sa. Ni. Dha. Pa. Ma. Ga. Re. Sa.

c. Vadi “Ga”, Samavadi “Ni”, Vivadi sudh-dha Madhyama and the remaining notes are “Anuvadi”.

- d. The Jati of the Rāga is Sampurna.
- e. Purva or Purvanga Vadi Rāga.
- f. It is sung in the evening that is between 6 P. M. to 9. P. M.
- g. The catch notes of this Rāga are, "Ga Re —, Ni, Re Sa—.

कल्याण मेल संजात इमनो लोक विश्रुतः ।
 गनिसंवादसंपन्न आद्ययामोचितो निशि ॥
 केचित्संनिर्दिशन्त्येनं पारसीकप्रदेशजम् ।
 अन्येऽस्मद्वेशजं प्राहुर्बुधैः कार्योऽत्र निर्णयः ॥
 ईषत्स्पर्शेन शुद्धाख्यमध्यमस्य विलोमके ।
 कल्याणो यमनाद्योऽसौ जायते तद्विदां मते ॥

2. Rāga Bilaval :—

- a. Rāga Bilaval is derived from Bilaval Mela.
- b. Ascent :—Sa Re Ga Ma Pa Dha Ni Śa.
 Descent :—Śa Ni Dha Pa Ma Ga Re Sa.
- c. The Jati of this Rāga is Sampurna-Sampurna.
- d. It is an Uttar or Uttaranga Vadi Rāga.
- e. Vadi "Dha", Samavadi "Ga", Vivadi "Ni" flat and the remaining notes are "Anuvadi".

THE ORIGIN OF RĀGA

6. Rāga Hindola.



कल्याणमेलसंजातो हिन्दोलो लोकविश्रुतः ।

प्रातः कालप्रगेयोऽसौ धांशको बहुसंमतः ॥

—लक्ष्य संगीत ।

- f, This Rāga is sung in the morning i. e., between 6 A. M. to 9 A. M.
- g. The catch notes of this Raga are, "Ga Pa Dha—, Ni Śa.

शंकराभरणे मेले वेलावलीतिनामकः ।
 धैवतांशो मतो लक्ष्ये प्रातःकालौचितस्तथा ॥
 प्रातःकालीयकल्याणमेनं शंसन्ति केचन ।
 अवरोहे गवक्रत्वं कल्याणांगं निवारयेत् ॥
 यदायं मध्यमत्यक्तो निवक्रोऽप्यधिरोहणे ।
 वेलावलस्तदाल्लहैया पूर्वकः संभवेद्गृशम् ॥
 शुद्धवेलावलीरागे मृदुनिस्वरयोजनात् ।
 अल्लहैया संभवेद्भक्ष्य इति संगीतविन्मतम् ॥

—लक्ष्यसंगीत (पृष्ठ ६५)

3. a. Rāga Khamach is derived from "Khamach Mela".
- b. Ascent:—Sa Ga Ma Pa Dha Ni Śa.
 Descent:—Śa Ni Dha Pa Ma Ga Re Sa.
- c. The Jati of this Rāga is "Shadava-Sampurna". "Re" is omitted in ascending.
- d. It is a Purva or Purvanga vadi Rāga.
- e. "Vadi" Ga Samavadi "Ni" Tivra Madhyama and at times Komal Ga are used as Vivadis and the remaining notes are "Anuvadi".

f. This Rāga is sung at night between 9 P. M. to mid-night.

g. The catch notes of this Rāga are, “Ni Dha—, Ma Pa Dha—, Ma Ga—”.

खंमाजमेलकोऽस्माकं कर्णादसंज्ञितः पुरा ।
दाक्षिणात्यमते चासौ कांभोजीमेल उच्यते ॥
गांधारोऽत्र मतो वादी संवादी निरवरो भवेत् ।
गानं चास्या भवेद्विष्टं द्वितीयप्रहरे निशि ॥

—लक्ष्यसंगीत (पृष्ठ १०७)

a. Rāga Bhairava is derived from “Bhairava Mela”.

b. Ascent :—Sa Re Ga Ma Pa Dha Ni Sa.
Descent:—Sa Ni Dha Pa Ma Ga Re Sa.

c. The Jati of this Rāga is Sampurna-Sampurna.

d. It is a Sandhi “Prakash Rāga”.

e. Vadi “Dha”, Samavadi “Re”, Vivadi Komal “Nishada” and the remaining notes are “Anuvadi”.

f. This Rāga is sung early in the morning, at least one or two hours before and after the sun rise.

g. The catch notes of this Rāga are, “Ma (Ma) Re Sa.”

भैरवाख्यसुमेलाच जातो भैरवनामकः ।
 आरोहे चावरोहेऽपि संपूर्णः सर्वसंमतः ॥
 वैवतः संमतो वादी संवादी ऋषभो भवेत् ।
 गानमस्य समादिष्टं प्रातः कालेऽतिरिक्तदम् ॥
 आरोहे ऋषभाल्पत्वं संप्रोक्तं मर्मवेदिभिः ।
 आंदोलनं तथैव स्याद्विधयोरिति संमतम् ॥
 सायंकाले तथा प्रोक्तं वैचित्र्यं गनिषादयोः ।
 विधयोस्तत्तथैव स्यात्प्रातःकाले मते सताम् ॥

—लक्ष्य संगीत (पृष्ठ ११४)

5. a. Rāga Purvi is derived from “Puravi Mela”.
- b. Ascent:—Sa Re Ga Ma Pa Dha Ni Sa.
 Descent:—Sa Ni Dha Pa Ma Ga Re Sa.
- c. The Jati of this Rāga is Sampurna-Sampurna.
- d. It is a Sandhi Prakash Rāga.
- e. Vadi “Ga”, Samavadi “Ni”, and the remaining notes are “Anuvadi”.
- f. It is sung in the evening, at least one or two hours before and after the sun set.
- g. The catch notes of this Rāga are, “Ni—, Sa Re Ga—, Re Sa—”.

पूर्वीतिनामके मेले स्यात्पूर्वी सुखदायिनी ।
 आरोहे चावरोहेऽपि संपूर्णैव मता बुधैः ॥
 गांधारः संमतो वादी निषादो मंत्रितुल्यकः ।
 गानमस्याः समादिष्टं दिनान्तेऽतिमनोहरम् ॥

प्रयोगः शुद्धमस्याऽत्र सह गेन मतो मनाक्
अवरोहे न मे भाति रक्तिहानिकरोऽप्यसौ ॥

—लक्ष्य संगीत (पृष्ठ १२२)

6. a. Marva Rāga is derived from “Marva Mela”.
- b. Ascent:—Sa Re Ga Ma Dha Ni Sa.
Descent:—Sa Ni Dha Ma Ga Re Sa.
- c. It is a “Shadava-Shadava Rāga”, Pan-
chama is omitted from it.
- d. It is a “Sandhi Prakash Rāga.”
- e. Vadi “Dha”, Samavadi “Re”. The re-
maining notes are, “Anuvadi”.
- f. This Rāga is sung in the evening that is
one or two hours before and after the
sun set.
- g. The catch notes of this Rāga are, “Ni
Re Ga Ma Dha—Ma Ga Re—”

मारवामेलनोत्पन्ना मारवा लक्ष्यविश्रुता ।

आरोहे चावरोहेऽपि पहीना षड्वा मता ॥

ऋषभोऽत्र मतो वादी कैश्चिद्देवत ईरितः ।

गानं सुनिश्चितं चास्या दिनान्ते बहुरक्तिदम् ॥

सांयोग्य स्वरूपेऽस्मिन् षांशत्वं न सुसंगतम् ।

प्राचीनैर्मारवा प्रोक्ता सांशागांशायवा ध्रुवम् ॥

—लक्ष्य संगीत (पृष्ठ १११)

7. a. Rāga Kafi is derived from “Kafi Mela”,
- b. Ascent :—Sa Re Ga Ma Pa Dha Ni Sa.
Descent :—Sa Ni Dha Pa Ma Ga Re Sa.
- c. The Jati of this Rāga is “Sampurna-Sampurna”.
- d. It is a Purva or Purvanga Vadi Rāga.
- e. Vadi “Pa”, Samavadi “Sa”, Vivadi “Sudhdha Gandhara or Nishada” and the remaining notes are “Anuvadi”.
- f. This Rāga is sung at midnight.
- g. The catch notes are, “Ni Pa Ga—Re,” or “Sa Sa Re Re Ga Ga Ma Ma Pa”.

हरप्रियाख्यमेलोऽसौ लक्ष्येऽत्र काफिसंज्ञितः ।

काफीरागस्तदुत्थः स्यादिति लक्ष्यविदां मतम् ॥

पंचमः संमतो वादी संधादी षड्जनामकः ।

केचिद्गंधारमाहुस्ते वादिनं गानकोविदाः ॥

मध्यरात्रोचितो मेलो यथायं गनिकोमलः ।

मभ्याह्नाहस्तथैवासौ को न जानाति मर्मविद् ॥

—लक्ष्य संगीत (पृष्ठ १३६)

8. a. Rāga Asaveri is derived from “Asaveri Thata”.
- b. Ascent :—Sa Re Ma Pa Dha Sa.
Descent :—Sa Ni Dha Pa Ma Ga Re Sa.

- c. The Jati of this Rāga is “Odava Sampurna”.
- d. “Ga” and “Ni” are omitted while ascending. It is an Uttar or Uttaranga Vani Rāga.
- e. Vadi “Dha”, Samavadi “Ga”, and the remaining notes are “Anuvadi”.
- f. This Rāga is sung in the morning, i. e. between 9 A. M. to 12 noon.
- g. The catch notes of this Rāga are, “Sa—Re Ma Pa Dha-Pa”.

ग्रंथेषु भैरवीमेलो यः पुराणैः प्रकीर्तितः ।
 स एवासावरीसंज्ञो लक्ष्ये विद्धिः समाहृतः ॥
 मेलनादस्मात्समुत्पन्न आसावरीति नामकः ।
 रागो गुणप्रियश्चाथ प्रारोहे गनिवर्जितः ॥
 धैवतोऽत्र मतो वादी संवादी गस्वरो भवेत् ।
 गानं चास्य समादिष्टं द्वितीयप्रहरे दिने ॥

—लक्ष्य संगीत (पृष्ठ १५६)

- 9. a. Rāga Bhairavi is derived from “Bhairavi Mela”.
- b. Ascent :—Sa Re Ga Ma Pa Dha Ni Sa.
 Descent :—Sa Ni Dha Pa Ma Ga Re Sa
- c. The Jati of this Rāga is “Sampurna-Sampurna”.

- d. It is an Uttar or Uttaranga Vadi Rāga.
- e. Vadi “Ma”, “Pa” or “Dha”, Samavadi “Sa” or “Ga”. Vivadi Tivra Madhyama and the remaining notes are “Anuvadi.”
- f. This Rāga is sung in the morning, between 9 A. M. to 12 noon.
- g. The catch notes are, “Ga—, Sa Re Sa”, or “Dha—Ni Sa Re Ga—, Sa Re Sa.”

प्रथोक्तोडिकामेलो लक्ष्येऽत्र भैरवीरितः ।

अस्मान्मेलात्समुत्पन्ना भैरवी लोकविश्रुता ॥

थैवतः संमतो वादी कैश्चिन्मध्यम ईरितः ॥

आरोहे चावरोहेऽपि संपूर्णा सरला मता ॥

—लक्ष्य संगीत (पृष्ठ १३५)

- 10. a. Todi Rāga is derived from “Todi Mela”.
- b. Ascent :—Sa Re Ga Ma Pa Dha Ni Sa.
Descent:—Sa Ni Dha Pa Ma Ga Re Sa.
- c. The Jati of this Rāga is “Sampurna-Sampurna.”
- d. This is an Uttar Uttaranga Vadi Rāga.
- e. Vadi “Dha”, Samavadi “Ga”. The re-

maining notes are “Anuvadi”.

- f. This Rāga is sung in the morning that is some time between 9 A. M. to 12 noon.
- g. The catch notes of this Rāga are, “Dha—
Ni Sa Re Ga,—Re Ga—, Re Sa.

वराटीतोडिकामेलो यो ग्रंथेषु निरूपितः ।

समावृतः स एवात्र तोडोति लक्ष्यवेदिभिः ॥

अस्मान्मेलात्समुत्पन्ना रागिणी तोडिका ह्यया ।

आरोहे चावरोहे च संपूर्णा लोकविश्रुता ॥

धैवतः संमतो वादी गांधारो मंत्रितुल्यकः ।

गानमस्याः समीचीनं द्वितीयं प्रहरेऽहनि ॥

—लक्ष्य संगीत (पृष्ठ १६७)

THE END

APPENDIX.

Geeta is a combination of notes that is pleasing to the mind. It is of two kinds :—Gandharva and Gana.

रंजकः स्वरसंदर्भो गीतमित्यभिधीयते ।
गांधर्वं गानमित्यस्य भेदद्वयमुदीरितम् ॥

Gandharva is that music which, like the Vedas did not originate from man and was sung by the Gandharvas and which always aimed at the attainment of "Moksha", that is, salvation.

अनादि संप्रदायं यद्गांधर्वैः संप्रयुज्यते ।
नियतं श्रेयसो हेतुस्तद्गांधर्वं जगुर्बुधाः ॥

While the music which was created and systematised by the learned men, and which was used in Deshi Rāgas after being classified, and which aims at pleasing mankind—such music is Gana.

यत्तु वाग्गेय कारेण रचितं लक्षणांन्वितम् ।
देशी रागादिषु प्रोक्तम् तद्गानं जनरंजनम् ॥

The commentator of Ratnakar; Kallinath identifies Gandharva and Gana with Marga and Desi sangeet respectively. Because two different names have been used for the same thing. Marga is an obsolete form of music and so needs no place here. Desi music was in use even in the time of Sharanga Deva, but the Desi music of his time was altogether a different form that of to-day.

It is known to all that Desi music is variable. As it aims at pleasing the public, it always changes with the general taste of the people.

देशे देशे जनानं यद्वृत्त्याहृदयरंजकम् ।
गानं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥

In the days of Saranga Deva, Kheyal, Dhrupada and other such forms of music were not in practical use. Prabhand Rupaka and Vastu etc., were sung. Prabhand has many parts which were known as Dhatus. The names of these Dhatus are given in Ratnakar and as follows :—Udgraha, Milapak, Dhruva, Antara and Abhog. Now a days Prabhandas are not sung any where so we shall not deal with these ancient Dhatus. These Dhatus are similar to those of our present day music namely :—Sthaie, Antara, Sanchari and Abhog. Numerous examples of Prabhandas are given in Ratnakar and it is clear that those types of songs are included in the Nibadha Gayana. Sharanga Deva mentions Alaptigana as a part of Anibaddhagana, and it may be called an Alap.

Some slight difference is recognised between Alapti and Alapa, though both are the examples of Anibaddhagana.

निबद्धमनिबद्धं तद्वृद्धेष्टा निगदितं बुधैः ।
बद्धं घातुभिरंगैश्च निबद्धमभिधीयते ॥
आलपितं बंधहीनत्वाद् निबद्धमितीरितम् ।

The exposition in which the ten essentials of a Rag —Graha, Amsa, Mandra Tara, Nyas, Apanyas, Alpatva Bahutva, Shadavatva and Oudavatva are clearly manifested is known as Ragalap.

ग्रहांशमंद्रताराणां न्यासापन्यासयोस्तथा ।

अल्पत्वस्य बहुत्वस्य षाड्वौडुवयोरपि ॥

अभिव्यक्तिर्यत्र दृष्ट्वा स रागालाप उच्यते ।

It is evident that a singer has to put before the audience all these essentials of a Rag by which a Rāga could easily be recognised and which have been mentioned by the ancient and medieval authors. The words :—Graha, Amsha, Nyas, Shadavatva, and Auduvatva have been explained before.

Mandra and Tara indicates the limits in the octave of the Raga. In ancient days there were rules that a Rag could go down upto a certain note in the Mandra Saptak and rise to a certain pitch in the Tara sthana of the octave.

Apanyas, Sanyas and Vinyas were the cadences or pauses occurring in the course of a song and they were generally known as Vidari. The Dhatus of a Geeta fall in the Vidari class. Later, however, Sanyas and Vinyas were included in Apanyas. So that is why Apanyas has to be very clearly demonstrated in the full development of a Rag.

Alpatva and Bahutva are not to be related with the Shadavatva and Oudavatva. The latter were connec-

ted with the Rāga Mela that is with notes permissible in a Rāga.

Bahutva of a note in a Rāga can be manifested in two ways. One by Alanghana and the other by Abhyas. Alanghana is the denial of Langhana, (omission) and where the Langhana of a note was to be shown in a Rāga. The slightest use of a note by giving it the least importance by using or at an insignificant place to it. Abhyas means the repetition of a note which could be done in two ways :—1. By repeating the same note consecutively or 2. By using it at intervals, other notes coming in between. This Bahutva has only been given to the Vadi and Samavadi notes of a Rag. If the Bahutva has to be given to any other note of a Rag it could be done only with the Puryaya—Amsa note, or a note which was made Vadi, for the time being Alanghana, therefore, of a note means its use in a Rag in a very insignificant position, when such a note is, ordinarily, to be omitted from the Raga.

अलंघनात्तथाऽभ्यासाद्बहुत्वं द्विविधं मतम् ।

पर्यायांशे स्थितं तच्च वादिसंवादिनोरपि ॥

Alpatva can be explained in two ways:—(1) By langhana and (2) Anabhyas. The meaning of Langhana and Abhyas has been explained before, so we need not deal with the same here again.

अल्पत्वं च द्विधा प्रोक्तमनभ्यासाच्च लघनात् ।

अनभ्यासस्त्वनंशेषु प्रायो लोप्येवपीड्यते ॥

It should be noted however, that in the above verse, it has been said. “लोप्येष्वपीष्यते

The authors mean to say that if the Vivadi note in a song is very rarely used in a Rag, then it gets Alpatva. The readers are already advised to use the Vivadi note in a Rag at its proper place and time very rarely,

विवादी विपरीतत्वादधीरैरुक्तोरिपूपमः ।
 स्वरूपमर्दनं तेन प्रयोगे स्याद्विवादिना ॥
 स्वरूपमर्दनाभावे गीते रक्तिर्न लभ्यते ।
 शत्रूपमर्दने हि स्याद्राक्षां लोके प्रकाशनम् ॥
 नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ॥

The Vivadi swaras can also be used to alter the cadence of a Rāga and in such case the notes should be given Alpatva. So far we have dealt with the opinion of ancient authors and the aim was to get the readers acquainted with the manifestations of the Alap singing of a Rāga. Perhaps the readers now understand that all the distinguishing features of the Alap singing of a Rāga have been taken from the ancient and medieval literature on music. It has already been mentioned that the Jati Gayana was in vogue before the Rāga Gayana was introduced.

गद्गंशतारमंद्राश्चन्यासपन्यासकौतथा ।
 अपिसन्यासविन्यासौ बहुत्वंचात्मता ततः ॥
 एतान्यंतरमार्गेण सह लक्ष्माणि जातिषु ।
 षाड्बौद्धविते क्वापीत्येवमाहुस्त्रयोदश ॥

When Jati Gayana was dropped and Rāga Gayana became current then all these essentials came in to use in the Rāga Gayana.

रंजयन्ति मनांसीति रागास्वे दशलक्षणाः ।
लक्षणानि दशोक्तानि लक्ष्यन्ते तावदादितः ॥

Rupak—Alap.

Rupak alap is another variety of the ancient Alap Gayana, and so all the characteristics of Rāga Alap apply to it also. But there is one thing which distinguishes it from other kinds of Alap.

रूपकं तु तदवदेव पृथग्भूत विदारिकम् ॥

In Rupaka Alap the musicians had to demonstrate clearly all the parts of the Alap like the Dhatus of the Prabandhas and the last cadences of such divisions were known as "Apanyas". Pt. Kallinath defines the difference between the ancient "Alap" and "Rupak-alap" as follows :—

पृथग्भूता विच्छिद्य विच्छिद्य प्रयुक्तविदार्यो गीत खंडानि
यस्मिन्निति । अपन्यासेषु अविरम्य एकाकारेण प्रवृत्त
आलापः । स एव अपन्यासेषु विरम्य विरम्य प्रवृत्तं
रूपकम् ।

From this it is realised that to the audience of the old days, Rupaka may be the variety of a song—in which words were not at all used. In a Rāga Alap, musician had to show to the audience what Rāga he was singing, by means of bringing before them all the

characteristics that have been dealt with under the caption of Alap. Rupakalap was like Prabandhas, but it lacked in words and "Tala" etc. Rupakalap was more extensive than the Rāgalap, in other words, Rupakalap was a step further from Rāgalap.

ALAPTI.

Alapti was an advanced form of Alap singing. In Alapti singing the Rāga has to be very clearly explained with all the significance. In addition to that, the musician had also to show the "Avirbhava" and "Tirobhava" which is clearly explained below.

AVIRBHAVA AND TIROBHAVA.

It is already said that many Rāgas can be derived from a "Mela" or "Thata." While a musician is developing his Rāga by means of different combinations of notes, it is just probable that the audience feel that fragments of Rāgas which are almost similar to it are combined together. For some combinations of Swras of similar Rāgas are bound to occur and they may give to the audience an impression of different Rāgas being combined. A clever musician however, often places some special or independent passages of his Rāga at a suitable place and thus removes the doubt among the listeners when a Rag is thus hidden and unidentifiable, the situation is known as "Tirobhava" and when the Rag is again manifested it is to be "Avirbhava". These Bhavas are very interesting.

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